

SAN DIEGO WEEKLY

# Reader

There's an  
Unbroken Line  
from Highchair  
to Dining Chair  
That Follows  
My Profile  
Faithfully

## THE CHEESE NEVER STANDS COMPLETELY ALONE



Bob's Golden Triangle

### 1) MISSION BEACH

**Y**ou know the kind of day I'm talking about, when the liquid gray of the sky bleeds into the split, clean sidewalks, making a late-morning walk as much about mood as place. The poor or depressed look down at the concrete, ready to find any kind of change, but these Mission Beach streets seem the same to me this moment as they did more than two decades ago, when I lived first on Yarmouth, then on Zanzibar Court. I was in my 20s, having left University of California grad school with no final degree, no steady job, just some books, Salvation Army clothes, well-sharpened cooking knives, and a sticky Olivetti 22 (yes, historians, a manual portable typewriter).

continued on page 16



Starbucks, Pacific Beach

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\*City Page Paging Service required for first 1-year voice mail.

\*\*For first year when purchased as an annual plan.

## LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 215-8000, ext. 400, address them to Letters to the Editor, Box 85803, San Diego, CA 92186-5803, fax them to 215-1489, or e-mail them to letters@sdreader.com via the Internet. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

### Joy To Read

Jonathan Saville's "Knobles and Wenders" (April 24) was a joy to read. In wonderfully accessible language Saville outlined the article with images and insight that brought the drawings of Gaudinetti's Topole to life. Reading it was the next best thing to buying a plane to New York.

Tania Winter  
La Jolla

### Duncan's Sexist Eye

Duncan Shepherd manages to subtly malign the feminist humanist angle of Paradise Road in every paragraph of his review (Movie Review, April 17). He spends time talking about a movie's "cinematic" quality that doesn't indicate "cinematic" quality, a woman's hair, the "extraneous" elements to keep up morale, a "careful" over soap, the world's first "self-animated" female conductor. If his defense is that he calls it like he sees it, it's unfortunate he sees it through a sexist eye. Otherwise, I thought much of the criticism valid.

K.C. Folk  
North Park

### Ruth Limbaugh Is Old News

I cannot believe all the time being spent over the demise of John Coleman. While his enthusiasm was refreshing at first, after a while it became somewhat annoying. The rumor that he is Don Imus, I had been pleasantly surprised to discover there was a radio station in San Diego that did not just cater to motorists. Clearly, the number-one radio personality in this country is Don Imus. He is currently on the cover of Time magazine as one of the 25 most influential people in America. His recent appearance on Charlie Rose and Larry King confirm the magnitude of the power he possesses. How could these media moguls responsible for the programming disaster at KGOZ be so pathetically unaware? Ruth Limbaugh is old news. He no longer has the influence he once did, and he is losing credibility daily. He is late-grade saving America from the evils of soccer. Give me a break!

I can only hope that some other, more acute radio station in San Diego (should one exist) has the insight to pick up time in the Morning Observer.

ously there is no longer any reason to listen to KOGO. What does that leave for the morning drive time? One can only take so much of D's pandering through the streets in women's underwear or their listeners (the aforementioned moans) running through supermarkets in their own underwear. Someone, please, bring back Don Imus and save San Diego from inevitably being tagged the home of loser radio.

J.D. McKinn  
Ocean Beach

### Just Hug These

Anyone who has lost a victim of molestation or parental neglect surely has compassion for the former inmate interviewed for your article on the "Slammer Culture" (March 27). However, every one of these people has a free will and no one forced them to start taking drugs or committing acts of violence and theft. It is especially disturbing to hear those involved blame prison for their ills. Prison is not the problem — it's the culture they grow up in that accepts prison as inevitable that is the problem. Prison did not destroy their families — the criminal behavior of their family members did. Are we supposed to just hug these deviants and turn them loose with no accountability for their destruction?

My father nearly starved during the Great Depression, yet no one in his family resorted to criminal behavior. Instead, the hard times motivated my father to build a successful business. When the business failed, he did not complain or blame everyone else — he kept working and fighting. A close friend of mine was raised in a welfare home where various adults abuse from various adults were routine. She is now a medical student. It is too insulting to the people who have risen above childhoods of abuse, neglect, and poverty to hear these "victims" speak of their lousy childhoods as destiny.

While Larry Krueger scoffs at the notion that too many kids are "godless," it would behoove him to look at our nation. When Alexis de Tocqueville visited America in the 1830s, he could not put his finger on what made our country great. He wrote that he searched the cities, countryside, and factories, yet could not find it. He finally found it in America's churches. He said that America was great because the American people were good.

P.S. — DA Edwards should look into the Catholic Church. If he had confessed to the priest, he would not have been turned in because of the seal of confession.

Robert Kampel  
Middleton

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MAY 1, 1997

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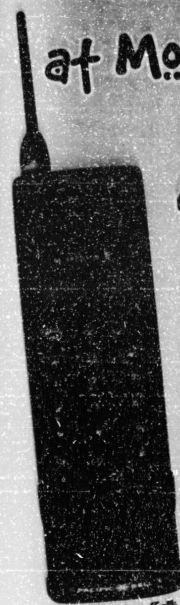
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MAY 1997



## CITY LIGHTS

## You Can Buy All Ten

continued from page 4  
a market share. Since February 1996, 123 radio stations have changed hands via trade, 27 of them in the first three months of this year, according to RIA.

search, a broadcast consultancy based in Chantilly, Virginia. As of February 19, Klein said, 25 more radio mergers were under investigation. Around this time, Justice officials contacted Gluckenhau and others in San Diego about Jace's local interest. In defense of the Justice Department's interest, Klein cited

examples of price fixing and anticompetitive tactics unearthed from documents and correspondence. "One document we uncovered stressed, as part of the pitch during a road show for investors, that the right combination of advertisers makes it difficult [for advertisers] to buy around." Another document

noted that a principal advantage of consolidation was that "back-side profits" would result from aligning multiple properties in such a way as to differentiate radio competitors, while deterring networks.

Gluckenhau says he's familiar with Klein's comments and he disagrees. "That certainly did

not come from our company in the best of my knowledge," he says of the examples cited by Klein. "I can understand Justice wanting to protect consumers from unfair competitive practices, but it takes a long way to get it to a monopoly, and that is not the case here. It all goes back to the basic premise that radio

## CITY LIGHTS

does not compete against radio alone. Advertisers have many choices, from cable and television to print and outdoor, and with radio accounting for just 7 percent of all ad dollars, that means advertisers are putting 93 percent of their investment into other areas. So even if we owned every station in the market, we would still only be acquiring 7 percent of total advertising dollars—which is a very small sliver."

Even so, San Diego's two remaining independent broadcast stations are feeling the squeeze. They can't buy more stations, even if they wanted to, because the buying spree by public, anti-Jace Jace has sent the cost of stations spiraling, not just here in San Diego but all over the country. "Main, it's rough," says Holger, whose stations are both owned by Midwest Communications of Champagne, Illinois. "What broadcast did in the 1980s, going out and buying stations with really no money, just raising venture capital, can't be done, and that's a shame."

Jonathan Schwartz, an owner of the locally based Compass Radio group, "We just can't compete with these major groups who have cheap access to capital through public markets and are paying pretty much prices because of deregulation," he says. "They can afford to pay more than an independent because they are able to take advantage of cost efficiencies as well as the revenue opportunity that will eventually come out of deregulation, which is to control more territory."

Four years ago, when Compass entered the San Diego market with its purchase of KCBQ-FM, it owned 28 radio stations in three markets—San Diego, St. Louis and Phoenix. Today Compass owns just one, KSTZ-FM, a low-powered rock station based in Oceanside. At the time there was only one national broadcast giant in the market, Clear Channel Broadcasting, competing against more than a dozen independents. Today, this order is reversed. All but 3 of the 32 AM and FM frequencies in San Diego are controlled by Jace and a handful of other big operators.

## Shoot and Shovel

continued from page 5  
use of dogs to pursue lions, bears, bobcats, and raccoons. It would also ban the use of traps in the state of California. I haven't read all the text, but I

think it includes ADC. That's probably going to have an effect on the price of the commodities at some point. It's a really bad deal, because we're protecting endangered species, primarily ground-nesting birds, from predation. From what I understand, it would affect those projects as well."

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12. MUST I REMIT TO A BARBER?
13. SHOULD I ANSWER QUESTIONS?
14. WHAT IF I FAIL TO APPEAR?
15. CAN RECORD BE ERASED?
16. DO I NEED AN ATTORNEY?
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24. MY RIGHTS AS A CREDITOR

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25. WHAT IS PROBATE?
26. SETTLING AN ESTATE
27. STEP-UP ON COMPLEX ESTATE
28. CONTESTING A WILL
29. IT TAKES 90 DAYS TO SETTLE
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## EXTENSION 1006

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49. FILING A CLAIM
50. RETIREMENT BENEFITS
51. DISABILITY BENEFITS
52. SAVING ON SOCIAL SECURITY
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66. FAIRER ADVERTISING
67. CONSUMER GOODS
68. REAL ESTATE
69. PRODUCTS LIABILITY
70. INSURANCE

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74. ESTATE TAXES
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90. LIFE/ACCIDENT/PROPERTY
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97. ENFORCEMENT OF THE LEASE
98. 90-DAY NOTICE

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## CITY LIGHTS

used to buying groups of stations, and they are doing that through attractive pricing," he says. "Jace will walk up to an advertiser and say, 'You can buy all ten of our stations in San Diego, and here's the price we'll give you.' That way they can eliminate the advertiser from buying other stations in the

market."

Gluckenhau insists Jace's ad rates are "a function of demand, a function of the marketplace. Our advertisers set our price. If you continue to build demand, then you can possibly raise your rates, but at this point we're still in the process of building our radio stations."

He would not, however, rule out future rate increases. Zanella is not surprised. As she told the *Chicago Tribune* shortly after deregulation took effect, when you're as big as Jace is, "you control pricing. You eliminate your competition and have greater control over what you can charge."

## Shoot and Shovel

continued from page 5  
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*There's an Unbroken Line from Highchair to Dining Chair That Follows My Profile Faithfully*

ner before Melvyn and I went to hang out and cruise at the Barbary Coast on Pacific Highway (my friend Melvyn teaches writing at UCSB and SDSU). In an empty, midday dining room, a casual salad — a rice-pie supposedly invented in Tijuana — prepared personally and accurately (raw egg, mashed anchovies, hand-ripped romaine, harvested Parmesan); by the tall, shiny-bearded maitre d' of the Mission Vie Hilton because he was my friend Ava's friend (Ava's in Rochester, New York, raising kids and making art videos). The silly, super-crispy sudaca I stoned, sooty-eyed, all by my lonesome on Friday night at Anthony's Fish Cayote in La Jolla — oh, but I'm getting ahead of myself.



It's embarrassing, isn't it, to face such personal vulnerability just by trying to consider a sip of soup? But take it from a seasoned restaurant reviewer: you must be cautious of critics who don't admit that palates are subject to... *churne*. I don't mean we can't blunder, and we certainly evaluate cooking. Pullled mussels are

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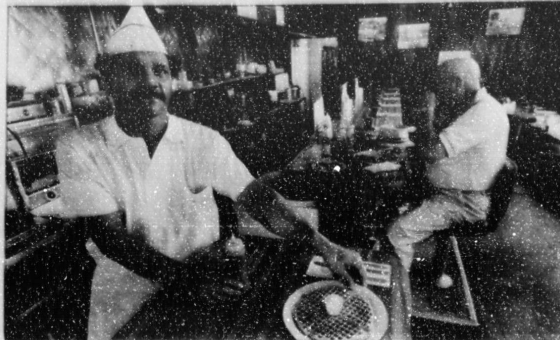
window box clusters of puppets and avocados dotted with slices from egg-stored, aromatic local times.

"And who should this make you sad?" she asks. Then she remembers. Because I am thinking about the people I looked these breakfasts for who are now dead.

Thinking of Delbert in particular, talented, Dose-infected Delbert, who in return treated me to a ham, egg, and green chutney brunch at his family's favorite El Cason eatery. I looked for the little restaurant but couldn't find it. "I admit miserably to Eleanor," can I even remember its name? But I do recall the transparent happiness in Del's plump, flushed, hand-some face as he watched the yellow butter drip down the side of the steaming bearnaise biscuit in front of him, knowing how much I was enjoying it too. Delbert had what every writer prays for: emotional sight. The idea of something like this, at that time, and especially in that dining room, was simply inconceivable.

#### 2) DOWNTOWN

A restaurant like this, with four-somes sitting cafe-style on the sidewalk, offering meager or micro-brewery pale ale, would have been inconceivable. I tell my friend Bill, an L.A. restaurateur, who does down for a few days to plumb the San Diego waters with me. We've just ordered black pepper bean soup with wild bear bacon, smoked



Star at John's Waffle Shop, La Jolla

red New Mexico chiles and bone-crime franchise, plus the rabbit one-come quesadilla with ricin and plantain in our appetizer. And buffalo chorizo enchilada, with a smoked chicken enchilada, smoked guava, cotija, black beans as well as an achutec, construction of a plate size been ravish stuffed with butternut squash, steamed pumpkin seeds, smoked chicken, spinach, and goat cheese, with

chile-vage butter as our entrée. Quite a mouthful, no? I'm listing only four dishes, in case it isn't clear. The whole menu reads like this, in an everything-but-the-kitchen-sink sense of jagged geography and ultra-specific ingredients that the chefs, surprisingly affordable, and now closed Indigo Grill on India Street termed "New Western Cuisine." Apparently it

or writers, reminding me how circumstantial the restaurant business really is. Even though San Diego is our country's southwest corner, "Southwestern Cuisine," as it's become known, in the city late in the night. The term was actually coined in a remarkable concept in 1983 or '84, at a conference of chefs and cookbook writers held in a Houston hotel. There was some argument, I

remember, as to whether recipe authenticity was given short shrift by "reworking" ingredients grilled quite on a bed of Oaxacan-style mesquite and tossing the result with buttermilk sauce, but almost everyone agreed that these were regional American flavors and methods whose time had come. Ronald Reagan was sitting tall in his Santa Barbara saddle, still was about to reclaim the state. I know this stretch of India

Street. I mention to Bill as we negotiate the enormous piles of parti-colored food before us, because it was close to the two-gig bars I used to frequent, the dark, dark Gab, and the magenta, dance-dive called the Barbary Coast, ultimately straightened out as Dirty Dan's taproom. Oddly, I have no specific memory of mancoiti meals at the Little Italy restaurants on India (a few are still there), just vague and hollow disappointment. The ban themselves didn't serve food, which only partially accounted for the growl in my gut most nights as I drove home at 2:00 a.m., exhausted and usually alone.

Of course, there was that fish restaurant on the corner of India and Washington where in 1970 John and I had our first date: sand dabs, still sweet from the sea, sautéed in butter, dill, beccoli, glimmering, oh, rice. I could live with a man who served his fish like him. I want to meet... and now I do. The site presently supports a hang-out called Gelato Vero Vero. No one would have passed muster then — probably not, I think, even now. I know what place was, what he made safely again.

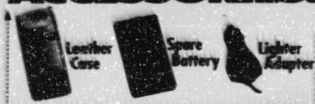
Then we began, with a delight available only to select restaurant reviewers, two dating couples at the table along with a parking in a vigorous debate as to whether a genuine "crime" heist should be served. But the most confident of the discussants, who tells he's a con-

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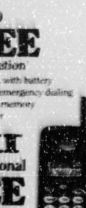
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street on project supervisor, thinks food in San Diego has improved "immeasurably." This creates another row, because his girlfriend is certain that almost everything is better elsewhere. "Where in town should we eat?" I ask them. And that begins another round of assertions and denials. Bill and I look at each other in amazement, but we needn't be so surprised. After all, who shouldn't the restaurant revolution of the '80s — when can money and youthful kitchen creativity joined to create an efflorescence of American culinary consciousness unmatched in this century — have been fought and won in San Diego too?

The carnal road trip of the brother should be but from the salamander, I think, and the silver haze around underneath.

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divulge at room temperature, so that, when your spoon cracks the darkened "ice" and breaks through, there's a pair of curtains — look, look, hand-well — that's a tip of the desert chef's hat to the table in general and a private nod to your own happy mouth. I keep this to myself.

The night before, Bill and I had cooked for eight blocks, the measure the length of the Gaslamp district. He had thought I was just another enterprising restaurant project and couldn't fathom my insularity.

"People, people at night! Terrific! People eating, one another under the lights!" I had been beside myself.

"What was before," he'd asked me, "the South Beach?" Well, son of Jack, an artist friend, was one of the first in the city to turn a blighted corner into Gaslamp left an area around the. He ultimately did what artists all over the country have done: he'd deserted downtown and Gaslamp left an area around the. He ultimately did what artists all over the country have done: he'd deserted downtown and Gaslamp left an area around the.

Bill and I were in the city, and I had fallen short. Bill and I both knew we can't review a restaurant on the basis of just one visit and a few plates, what we call an educated first impression, but when an article, "Gaslamp district" — a study of the city, can be everywhere — looked and tasted like ground, pencil errors, and basic folk wisdom (including the tourist's advice) come on so very quickly, what can you think? Crunchy griddle-cooked cakes were the direct exception. The menu was an "I see you" menu, which was an asymmetric first for Bill and me.

But around the time I was waiting Jack — I'm talking Bill as waiter, unconsciously, notwithstanding the half dozen Bakers' luncheonette owner Indigo Grill's basement level table — I became a more aware waiter in the U.S. Coast Guard. My girlfriend at the time, who was a swimmer, got the job. "You, Bill, a real down with a degree from the Institute of Oceanography."

The Gaslamp had been around. Many of the party scenes in Mack Sennett comedies of the '20s were shot in the Coast Guard's ballrooms. Hollywood luminaries stopped at the Gaslamp to break up on their way down to hang in Baja. The hotel was apparently on its last legs when I was hired by the Huntington Hotel manager. I was needed as falling business with early 1930s conferences — "you may not enter, leave the bar at the door" — and desperate trial witnesses who had to be kept in the room. I was needed as falling business with early 1930s conferences — "you may not enter, leave the bar at the door" — and desperate trial witnesses who had to be kept in the room. I was needed as falling business with early 1930s conferences — "you may not enter, leave the bar at the door" — and desperate trial witnesses who had to be kept in the room.

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and stubbornly, and younger gay men, who came and went like clouds. The manager took one look at me and said, softly but severely, that if I were caught in a room with a customer for a longer time than was necessary, I'd be fired on the spot. "Longer than necessary for what?" I wondered.

I hadn't a clue as to what he meant, until I completed my first week. "I made my real money running ice," I say to Bill, "because, if they liked the way I looked, they'd flush their ice down the toilet and call me again, three or four times. Five bucks a pop. Once in a while they would lie in wait on the 'beach' bedspread, naked, bucket in hand."

Men, women, children, dogs, no one could miss a bright-eyed man in a tight position

"THEY TURNED THE POOL INTO A WINE CELLAR, OR SO THE MAITRE D' OF THE PRESENT GRANT GRILL TOLD ME THE OTHER NIGHT."

uniform — which consisted of a white, gold-bordered jacket the head provided, my own baggy black pants, and a black negative headband. I was positioned dutifully every working day. One female visitor, a dark, old money regular from Menlo Park, had no being up from my haunches. As I sat, she had 1966 red, a salt shaker, and a black-and-white photo. When I entered, she'd be sitting at her table, her salt shaker, and a black-and-white photo. When I entered, she'd be sitting at her table, her salt shaker, and a black-and-white photo. When I entered, she'd be sitting at her table, her salt shaker, and a black-and-white photo.

The always-cupped under was provided by the coffee-shop kitchen's Sandwich Lady, a female waitress so short she could barely see over her chopping counter, so in need she looked like the most desperate of women. She coaxed, "The Sandwich Lady — from Manila, I think, — took pity on her 'skinny' boys" and wrapped Dagwood-size ham or turkey sandwiches in foil for us to take home

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from where we sit, have passed up the opportunity to see how his seeds memories had been released. Never. When I returned to the Grant, I kept looking for a backstage I could recognize, but all vestiges familiar to me had been plundered over and embedded with the standard upscale bougainvillea. I was in luck then, though, my hair piled in limp, lime-sprayed curls. Who is that gray-haired boy in the gilded

mirror? Well, the Grant can exorcise pain, and some of its darker corners must have remained unscathed. "And the Grill food?" Bill knows our business. Well, weekday dinner was served strictly in an atmosphere one could call muffled. Fine car salad, ordinary vine' medallions, chicken in Madeira and cream, slightly mushy rack of lamb served atop a convinc-

ing — albeit salty — base of caramelized beans, olive oil, thyme, and garlic to sop with your good bread, and I believe we have the evening's victory, albeit winning, cooked to its exact point. Lunch, because it tries to do less, fish wafers, may accomplish more (with an \$8 fish taco — shades of Huber's) — and the now ubiquitous lobster club sandwich, but in dilute lobster salad form. Part of the problem may be the

word grill, which, after a decade of education, still evokes images of a martini and the puckering purity of unincubated meat, blackened without, bloody within. Anything caused and aided beyond this keeps to restaurant. And a restaurant, at its best, is merely the form a chef's ambition takes.

Speaking of bread, I don't remember any good bread in San Diego, except for the squat French leaves my friend Kit in Del Mar baked (Kit teaches literature in Montreal), or what I could carry back from Louisiana. Now there's a bread with identity everywhere.

Bill and I are finishing up, and we agree about our meal even without much discussion. Indulgences, charming, snuggly, accessible. In kitchen to contemporary in aspiration but kept from complete success by a case of "too

many", too many ingredients in each dish, too many twists on each plate. It was the same, I tell Bill, at the originating chef's present workplace. I like to think, though, that ill-named Kenzo Sabu was performing a culinary dictionary of ingredients and technique ("Roasted New Mexico Chile Stuffed Filet over roasted tomato & sage with leek nogg, warm potato, avocado and fresh pea sprouts"), painterly, if not sculptural, pre-

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<p><b>KENWOOD 100-watt Detachable-Face AMFM Cassette Player</b></p> <ul style="list-style-type: none"> <li>• 100-watt, auto-reverse, 100-watt</li> <li>• 100-watt, auto-reverse, 100-watt</li> <li>• 100-watt, auto-reverse, 100-watt</li> </ul> <p><b>\$129</b></p>	<p><b>SONY '97 Model Full Logic 100-watt AMFM Detachable-Face Cassette Player</b></p> <ul style="list-style-type: none"> <li>• 100-watt, auto-reverse, 100-watt</li> <li>• 100-watt, auto-reverse, 100-watt</li> <li>• 100-watt, auto-reverse, 100-watt</li> </ul> <p><b>\$159</b></p>	<p><b>BLAUPUNKT High Power AMFM Detachable-Face CD Player</b></p> <ul style="list-style-type: none"> <li>• High power, auto-reverse, high power</li> <li>• High power, auto-reverse, high power</li> <li>• High power, auto-reverse, high power</li> </ul> <p><b>\$159</b></p>	<p><b>SONY 100-watt Wireless Remote Controlled, Fold Down Power 100-watt AMFM Cassette with CD Changer (Detachable-Face)</b></p> <ul style="list-style-type: none"> <li>• 100-watt, auto-reverse, 100-watt</li> <li>• 100-watt, auto-reverse, 100-watt</li> <li>• 100-watt, auto-reverse, 100-watt</li> </ul> <p><b>\$279</b></p>
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sentation, with an appealing O'Keefe plate palette, but the food I sampled suffered from a lack of focus, the result of flavor and texture working against, not toward, one another. It's as if these vigorous San Diego restaurants are doubling whatever they can, regardless of effect, to make up for lost...

...Therme!

That Bill, what a sense of humor.

## M.R.K. FISHER WENT TO GIRLS' SCHOOL, AND SWALLOWED HER FIRST RAW OYSTER, RIGHT ACROSS THE STREET.

last... That Victoria's secret looks like Victorian train station, all the passengers ready to board and have sex. You know, in spite of complaints of Euro transformation, La Jolla seems to have changed less, in its commercial houses, than any other San Diego neighborhood. Money has moved here long ago, never left, and the place now gets its face lifted... My old Anthony's Fish Grille is gone. At the counter, with John Kean as company, I used to order the crab-meat salad, a preparation so close to the snapping activity that every now and then I'd crutch a shard of shell, then, sally, cut her French face, and a baller in an ice-cream glass. Rarely has so little given me so much pleasure. Once, when I 5th flush and asked for the large portion instead of the small, the waitress, who knew me, winked and whispered that it was the same amount of crab-meat, just more tomato-cream, vinegar, lemon. M.R.K. Fisher, the extraordinary writer who took eating so seriously as sex or war or friendship, went to girls' school, and swallowed her first raw oyster, right across the street, 50 years before. She's the closest thing to a woman I write about food, and she died just a few years ago... No more happy crab salad. And no Kean sings.

Which is all these little women in Anne La Jolla Antiques? Anne habitually wears a rhinestone wig, pin her treated July and me, her antiques, 13. Some-thing antique virgin, engineering portions of her quiet expertise. Then Judy branches it at Washington University in St. Louis, happily near where she grew up, will have the aquatic pendant necklace I bought her for \$10, the one Anne retrieved from the estate of Anne's great-grandfather, the one

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once warned by the hovering  
booms of Julia Dent Grant, the  
general's cross-eyed and roguish  
First Lady? Yes, Judy told me  
that.

Where did Judy and I eat,  
treasure in hand? In a little Ital-  
ian quick-hatch on Grand, no  
longer there, and were we grate-  
ful for their vinegar-soaked ice-  
berg salads and burnt tomatoes. We  
had nothing, nothing like Rame's  
Rokosene on Torrey Pines Road,  
with its "natural" grass-fed, hor-  
mone-free "meat-free" roasted  
fowl and meat, luscious chilled  
pot stickers, chipotle black beans.  
So tasty, so healthful, so smart!  
Sitting in its tired courtyard,  
would I have ever gone back to  
campus to teach cat-rat Hegel  
to cite, moral our staffers, who  
were withdrawn to me and to his-  
tory, but each forever on the

**NOTHING IS AS  
BLACK AS LA  
JOLLA COVE ON  
A MOONLESS  
NIGHT.**

bookend for his or her own per-  
sonal green flash?

We also ate in the Brindell.  
In that used to be right over  
here ("Gothic Atmosphere," a  
Commodore's Bar"), arranging  
our Saturday pickering sched-  
ules for the United Farm Worker  
grape boycott over \$5.95 knock-  
outs and beers. Where have  
all the Saturdays gone? The  
Brindell is George's at the  
Cove now. San Diego's most  
popular restaurant, at least  
according to the homogenized  
and self-validating Zagat Sur-  
vey. "What?" I hear someone  
saying. "San Diego has its own  
Zagat? Guess it must be a real  
city!" Did their nemesis George  
tell any drinking friend Winfield  
(now a literary agent), when we  
had our good dinner there, yes  
today, that he had been a waiter  
at the Brindell? I could be here  
been the very one who carried me  
in front of titanium-haired phi-  
losophy professor Herbert  
Marshall.

The view is everything at  
George's, but nothing is as black  
as La Jolla Cove on a moonless  
night. There's no question that  
this is a real, a screaming, restau-  
rant, one whose name could be  
proffered with pride anywhere,  
its modish standards anchored  
by gestures of wholehearted local-  
ism — jumbo salad, from the  
San of Corbin, George's stan-  
dard restaurant really isn't easy  
to achieve: the butters service,  
the convincing fish (hush-  
ings, or Mexican snapper,  
sparkling with its own blood,  
infused with pepper and bedded  
in poached fennel), the signage  
set of the room are all near what  
they should be. Winfield likes  
the respect of fitness and ritu-  
alized at the top. I wondered  
late, though, about the evening's  
soft comforting impression —  
the restaurant is a pillow. This is  
no complaint, not at all, just a  
waffle longing for edge and sur-  
prise, a melon-belly ready, no  
doubt, of my puzzling middle.

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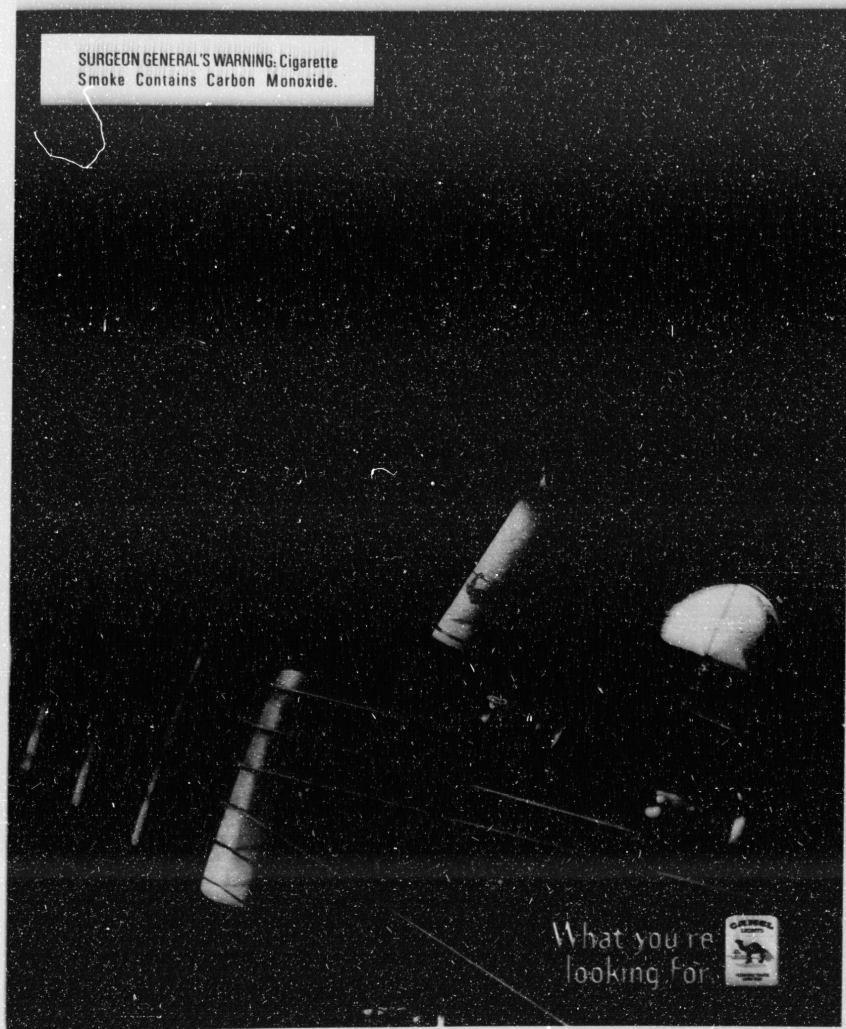
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Age. I reverse myself and turn toward Gerard. Why had I never noticed these old, mustardy tiles framing the windows of John's Waffle Shop? Was I so gluttonous a graduate student, lusting for made-to-order, waffle-ironed waffles and rapidly scrambled eggs, that all my eyes could do was follow my stomach through the door? I make waffles now myself, on a flea market waffle iron, the kind without Teflon, and it isn't difficult. Yet why are John's so special? Mine, actually, are better, but I don't care. I'm not a restaurant.

When this eatery first opened, in 1953, it was a boy in Brooklyn, on Ocean Avenue, learning about the wide world by watching Howard Deedy and Buffalo Bob on a TV screen the

How LONG CAN A JOHN'S WAFFLE, A SAN DIEGO CHICKEN PIE, SURVIVE?

size and shape of a salad plate. A few years later, on a somewhat larger plate, I would see the first frozen waffle pop up from the side of a roadside toaster, and I had to have it. Of course, the only compensation for such doubled progress is that this restaurant is still here, managing to serve the same crisp, pocketed, laborious waffles to the same mix of doughnuts with yeast chokers and housekeepers in acrylic cardigans it always had. And serve them to rise, no longer quite so trusting a child, John's menu isn't small, but who among us would order the machaca burrito, the "Silicon Spaghetti," or a waffle shop? I look around. I look back, and all I see is waffles.

There's a bench outside of John's, the kind of a lobby piece that implies civic benevolence but really means "profoundly unimpaired." Take a seat. Am I just a little bit tired? Do restaurants get tired? Do their lives degenerate after a long day? How long do active, white-haired restaurants live?

Back in New York I have a postcard from the 1950s that pictures the archetypal art deco facade of the San Diego Chicken Pie Shop in Hillcrest. The address side of the card shows the native, satirical trademark of two powdered frost-eating, at a sample of the pie shop's wares, their coffee to be. Where's that storehouse now? (There was also one downtown, the first one, at 1330 7th Avenue.) It moved its way up to a featureless eating room on El Cajon Boulevard in North Park. A sad story, I fear, though the restaurant becoming its own retirement home. But at least it's alive — serving pie with the cheaper mixture of chicken and turkey to be sure. Yet look at the prices, or at its status as a camera-hungry site: a cheerful red-head in a vintage California



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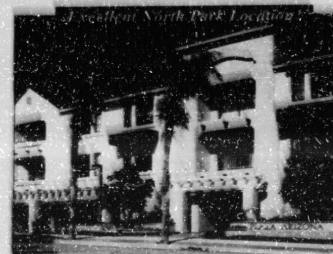
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dream pie à la carte with red \$2.00 plus potatoes, vegetable, colelaw \$4. (Oh, this dinner also comes bookended with a decent slice of desert pie: try the banana cream.) The chicken pie is the Pie Shop's raison d'être: no reason — or is it wise — to order anything else. The crumbly yet flaky crust is a Fannie Farmer demonstration of how our forebears manipulated fat and flour in a daily way: the white sauce an essay delineating the com-

forting but vanishing border between tame and subtle, the resulting empty plate a short lesson in American history, taught by humble food.

How long can a John's Waffle, a San Diego Chicken Pie, survive? I left myself off the bench. I'm never too tired to be hungry.

**4) DEL MAR**

When I began to review restaurants for the *Reader* I lived on

another Ocean Avenue, just off the foot of 11th Street in Del Mar. I can see it down there, from where I'm standing. There were many restaurants in Del Mar then, although it seemed as if there were enough, because eating out wasn't quite the thing it is now.

Which is what? One of the reasons I fed more myself at a restaurant table than anywhere else is that eating out hasn't changed, at least for me. Maybe

it's wrong to admit it, but there's an unbroken line from high chair to dining chair that follows my waning profile faithfully. Place me in that seat at that nappied table, protected from accident. Feed me fairly and graciously, as often as being fed. Let me see some semblance of the community I live in gather together without citizens cursing or knifing or belittling one another. Where else does serious enjoyment seem so inclu-

sive, so unadorned, so necessary? Idea and assurance are exchanged across the table as readily as bites from our entrees. Even when I'm alone, this hospitable sense works through me somehow, in a restaurant. I know who I am or who I want to be.

Yesterday I called Robert Romane of the county's Department of Environmental Health to find out how many restaurants did business in San Diego in 1972. I didn't have records going

back that far," he said. "But in June 1989 there were about 530. Now there are almost 6300." He explained that this includes general sit-down places as well as those that serve ready-to-eat food to go, plus "bars and doughnut shops." Small restaurants, those with ten or fewer employees, make up about 70 percent of this number, he said, and turnover is about 35 a month, more coming than going.

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gain treat-market from Southern California, debuting in a previously unimaginable Hillcrest mall. (New Yorkers would kill — some literally — for a Trader Joe's, take my word for it.)

When I left my *Reader* job, I was replaced by the reviewer presently at the paper, Eleanor Wadner, who at the time taught literature at UCSD. After a genuinely bizarre review dinner — not her fault! — at which she was kind enough to include me

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I asked Eleanor what changes she perceived during her long tenure, beyond the obvious increase in restaurant variety and enterprise. "It's absolutely more exciting because the level of achievement is greater," she told me. "There's much more sophisticated dining and ambience."

"And have the city's eaters changed in consequence?"

"I don't want to take credit for it," she said, smiling, "but when I came here I had to explain

every kind of ethnic food, what to order, and how to eat...."

"And now?"

"She grinned, and continued: "It's still difficult for San Diegans to eat Vietnamese."

"Why is that?"

"Probably because they associate it with the war."

The major specific change, Waldner explained, is the move, among visitors, to fish. "Tourists don't associate L.A. with seafood, they associate seafood with San

Diego because it's a harbor. When I started, tourists wanted Mexican. No more."

Yes, San Diego fish is flying. Way back then I could find pounded and fried shad on the grave of my old Big Bear Supermarket. I'm dining at Pacifica Del Mar, a "San-seafood trend setter" as Zagat says, another of its popular crown jewels. I won't believe Pacifica's food; the fish is certainly fresh, and the kitchen's ministrations are usually accurately described. But

here I sit, looking toward the bowls of a multilevel car park, snare past the gauze and glass shops, wait 70 minutes, and be seated at a table that stands directly on the grave of my old Big Bear Supermarket. I'm dining at Pacifica Del Mar, a "San-seafood trend setter" as Zagat says, another of its popular crown jewels. I won't believe Pacifica's food; the fish is certainly fresh, and the kitchen's ministrations are usually accurately described. But

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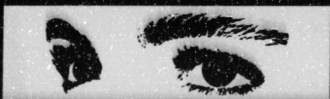
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CLASSIC AMERICAN LAGER

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a farm stand and steam or saute them for fellow members of the Radical Coalition, our anti-war, anti-racist, pro-feminist, gay-liberationist group. Who knew that I was an early chance customer of Chino Ranch, beating Alice and Wolfgang to the baby vegetable punch?

It's peculiar how few of these eating memories are really about food. They're more about the meals and scents that surrounded the food, the annual "fete"

that younger, hungrier mouths and minds suck up. Zef's Laguna was right outside here, "here" really just a cracked asphalt parking lot bordered by a crisscrossed food store and a few unassuming shops. So what? If Jimmy Durante or Dini Armat bought their Alka-Seltzer "here"? So what? If Ted May was "here"? All things change, enlarge, remodel. Nothing commercial dies, it's just reigned. But will I ever again experience, and can I ever fully

explain, the day I plunked down \$22 for a bottle of wine "here," at Zef's? I think it was a Cos d'Arnaud recommended by Zef himself, maybe—a 1961. This was to be a gift to my friends George and Kai (Kai's the baker/professor, George a professor and novelist) for taking care of me after an accident. To celebrate the occasion, George went to Big Bear for fat green asparagus and Knudsen sweet butter. Kai had that morning

pulled out of the oven one of her noteworthy "sunkies" French leaves. And at three o'clock on a breezy summer afternoon, not the ideal time for appetite, we uncorked the Bordeaux. George poured. I had never seen a color like that. It darkened...no, it lightened...no, it was a deep blue that didn't have any surface to sit on, so it spun and had, like a blushing dancer, behind the curtains of the glass. I must have moved it, but I don't recall. What

I do remember was the first sip: a touch of coolness, then a smack in the head by a thrilling intensity of orange, lavender, transmuted fruit. The alien ruby-spit expanded and flexed, putting itself with an inevitable grip into my mouth and deep down my throat. It just took over and made me part of itself.

This was my first good wine.

Here.

And, as I found out many years later, it was not yet mature.

**3) CODA: BALBOA PARK.** No one can do the fat thing of this earth with greater relish than Meredith. God gave goose fat just for her. Lucky, her main friends say, that she's a food critic, another dear colleague from Los Angeles who drops down to visit and eat with me. We're perusing the earnest, extensive wine list at Laurel, a successful restaurant on Laurel Street, and Meredith raises her eyes from the card and exclaims that this is possibly the

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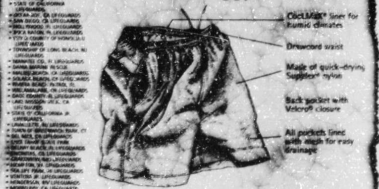


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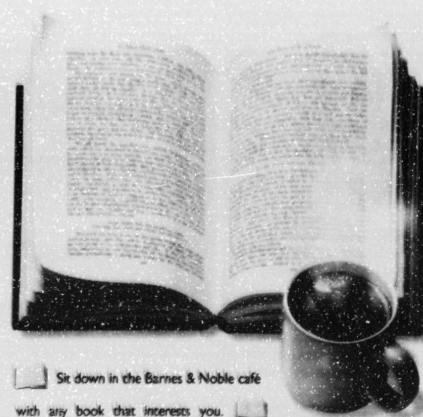
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most well-designed, urban, pleasing eating space she has ever sat in.

I'm truly surprised. "I've, even in Paris," Meredith knows Paris.

"Yes, ever."

I look around, and must agree. You walk into Laurel and walk down and in the process are made flatteringly conscious of your entrance. Laurel's dining room is simultaneously the strict and private, urging you

to view and be viewed by almost everyone else, yet allowing an easy retreat to the mediated intimacy of your table. I mentally rub my eyes. Please don't take offense, but part of me cannot believe that I'm in San Diego. Actually, we're quite near a part of Balboa Park that was once well-known as a gay cruising spot. Grass stains on Levi's. I wonder if it still is.

Meredith and I are waiting for our waiter, have been

doing so for some time. ("That's why they call them waiters," both of them used to say.) It serves he's having real trouble uncracking a bottle at another table, and he's frustrated, agitated, taking forever. Meredith and I have eaten many professional meals together, we sigh.

It is only one dinner, but the rugged service thwarts our meal. And the food doesn't live up to the promise of the room. We know we may have chosen

less successful dishes by accident. (On the other hand, why should a restaurant include any "less successful" dishes on its menu at all? (We really don't understand why one of the kitchen's specialties, Provencal chicken baked in a clay pot, is so savory and better from its broth. It's like a little piece of heaven.)

He'll take a walk afterward, maybe by himself, through the darkening, spectacular park. He'll

hear the wind rattle the leaves, smell that faintly rotting, cleansing trace of exhalation he associates naturally with this city and with nowhere else. Then, stopping, facing everything in the world before him, he'll smile.

— Jeff Weinsten

Critic Jeff Weinsten is author of *Life in San Diego*, a novella, and *Learning to Eat*, a collection of essays about food. He is a regular contributor to *Artforum* magazine.

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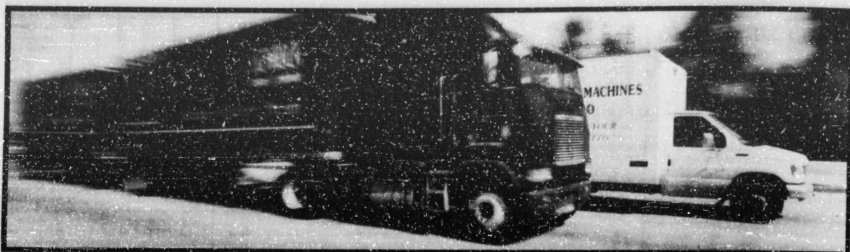
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## ANYTHING THAT'S MAN-MADE YOU DON'T TRUST

SOMETIMES I WONDER WHY I DECIDED TO DRIVE TRUCKS

Along with more traditional car-travel diversions like the ABC game and singing "A Hundred Bottles of Beer on the Wall," my brothers and I used to play a game in which we dreamed we were truck drivers running up and down Interstate 5 from Los Angeles to Sacramento. Each of us chose his rig from the many we passed by exclaiming, "My truck!" before the others did. Often our choices only lasted until we spotted the next truck. We argued the comparative virtues of Kenworths and Pintos and looked with disdain on lesser models.

Such as Freightlines and Fords. We made the chain-pulling gesture to every truck driver on the road and cheered if he obliged us with a few blasts on the air horn. A few hours of this was enough to make my road-weary father yell, "Shut up and look out the window, you asses!"

Recently I took my first ride in a genuine 18-wheeler driven by 36-year-old Manuel Yabes, who works for Bud's Trucking of Lakewood. Late last August, I met Manuel at Bud's depot on Sloughhouse Road off Route 67 at 3:50 a.m. The depot

has a small office building with a truck maintenance garage next to it and an acre lot of 28 parked trucks, each painted a deep royal blue. Manuel is heavyset, about six feet tall with dark hair, fair skin, and a long, aquiline nose. Another driver named Terry, who has sandy-blond hair pulled into a ponytail and a thick mustache, is complaining to Manuel about a drive he made yesterday by running near Palm Springs. "I thought that place was going to be the birthplace of the world," he says, "and it was."

Before we hit the road, Manuel walks around the truck checking the tires and making sure nothing obvious is wrong. The whole rig, known as a "transfer," consists of a ten-wheel dump truck pulling an eight-wheeled trailer on which sit a second cargo box. The cab of the truck, a Peterbilt, has the engine in front, as opposed to a "cab-over-engine" term given to those tall, flat-fronted trucks with windshields straight above the grille. As Manuel fills out the truck's logbook, I ask him how old the truck is. "Three months old," he replies. "It's got

28,000 miles on it." If you've ever glanced into the cockpit of an airliner, you have an idea what the dashboard of the truck looks like. Two down switches, meters and gauges plus a CB radio and a cellular phone. Pre-drive procedures complex. Manuel starts up the truck, pulls across the street to a gas station, and fills the truck with diesel. "This truck will take about 160 gallons," he tells me while filling the driver's side tank. "We'll probably use about 60 gallons today. The cost depends on what fuel is, and right now fuel is about \$1.60."

Manuel has been driving trucks for over 21 years. As we turn left onto empty Highway 67, he tells me how his life as a trucker began. "I started driving in April of '76," he recalls, "when I was still in high school. I grew up at a dairy, and when the hay truck would come in, they'd say, 'Hey, pull the truck up a little bit.' So it started little by little. Then a friend of my brother's, he would let me drive his truck out in the desert when I was 15, 16 and did it even have my license. I got to the point where by the time I was 16, I would drive all the way out there, load it, and bring it back all the way. I thought, 'This will be a good way to make a living, plus I don't mind doing it, so maybe I'll do this.'"

At 3:30 a.m., while heading west down Poway Road grade with a steep cliff on our right, someone in an old car ran where past on the left and cuts back in front of us, narrowly missing the front of the truck. "Look at this here," Manuel says, shaking his head. "We go through this every day. Sometimes you want to stop and look at the front of the truck to make sure there's no sign that says, 'Please cut me off.' I need it." We pick up the 1-15 north at Poway Road. Our destination, is a rock quarry in Corona, north of Lake Elsinore. I ask Manuel what he'll be hauling. "Rock dust, what we call 'slurry.' It's for a slurry seal [pavement], which is an oil, water, and sand mixture. We mostly haul rock and gravel but also hazardous waste, fertilizer, clay — anything we can put in the back."

Riding in the cab of the truck, I'm struck by how far off the ground I am. It's as if I were riding down the interstate in a house looking out the second-story window. Manuel tells me I'll get used to

## NEAR THE JUNCTURE OF 15 AND 76, TERRY AND ANOTHER BUD'S DRIVER NICKNAMED WILD BILL START HECKLING MANUEL OVER THE RADIO.

it and that the height sometimes affords interesting views. "You'd be surprised what you see," he says smiling. "You hear a lot of stories about it, and I tell you, it's all true. If we could write stories about that... Oh, man! Especially going out to the desert, you see a lot of weird stuff. Even in town, people just don't have any concept. They're in a car, and they don't think anybody can see. The other day, I was on the 94 at about Spring Street — this was close to about noon — I looked over and then looked again, and I said, 'Oh, man! This lady was changing. It makes it interesting. You've got to do something when you're out here.'"

My sensation of speed in the truck is different than in my car. Cruising along at 58 miles an hour, I feel as if we're going 20. I notice that at this speed the tachometer on the dash shows less than 1500 rpm. "It's at about 1450 rpm," Manuel explains. "This has a new select motor that you can lug down to about 1200 rpm. This one puts out about 500 horses at 1700 rpm. In a car, you can take them up to about 5400. It's all different in a truck."

Another difference between trucks and cars is a truck's longevity. Rarely do cars make it to 200,000 miles, not so with trucks. "The truck I had before I got this one," Manuel tells me, "had 550,000 some odd thousand miles on it. The only thing we did is put different injectors in it, updated the turbo, and replaced the heads. It just depends on how you drive it. If a guy drives it respectfully, he can make a motor last."

It is the low rpm that make the engine last so long. "Well," he answers, "it isn't necessarily the low rpm; it's not letting it run hot. When you go up a hill, you don't have to mash on the motor the whole time; you can back out, grab a different gear. Like

I say, you don't have to hammer on the motor to make it run."

Near the junction of 15 and 76, Terry and another Bud's driver nicknamed Wild Bill, who are both behind us, start heckling Manuel over the radio.

"Boy, Bill, it sure is nice not to have Manuel driving that truck at 85 mph," Terry says.

"That's the first time I've seen that truck go that slow," Bill responds, making Manuel laugh. Terry then races past us on the left.

"You can bring it over if you want to," Manuel tells him once he's clear of our truck.

"Now, I'll just stay here," Terry says, driving along in the second lane from the right.

"Hey, Terry, get that goddamn thing back over where it belongs!" Bill yells.

"Steady, big fellow," Terry responds. "It is where it belongs. This truck pays enough in highway taxes so I can use my damn lane. I want. I know this because God told me so yesterday. He escorted me all the way up through here, and he said I could use any damn lane on this freeway I wanted to."

I ask Manuel if trucks can only travel in the right lane. "We're only allowed to use both these [right] lanes. Those two [center] lanes over there, one and two, are what we call the dollar lanes, because if we get caught using them, it'll cost us anywhere from \$35 to \$100. I think that center lane's about \$150. Basically we're restricted to this [right] lane, [the second to right] lane if you're passing. They don't bother us in that lane unless it's a commercial guy who's really chicken about it, or if you get a rook."

What did he mean by "commercial guy or two"? There's the regular highway patrol and there's

commercial highway patrol. They're for commercial vehicles like this. They're usually the pickups. They'll inspect you. If there's a truck involved in a wreck, they'll usually get a commercial cop out there, and they're the ones who'll look the situation over, and they'll pretty much handle it. The guys that work in the scales here are commercial cops."

At this early hour, the truck scales just before Temecula, just before the Border Patrol checkpoint, aren't open yet. "This one is never open. These guys are like barbers here," Manuel says. The Border Patrol checkpoint reminds Manuel of a story. "I once had an illegal alien crawl up on top of a load while I was fueling up," he tells me. "The guy was going to ride all the way up to L.A. I got pulled over about halfway up by the Border Patrol. He said, 'You've got a guy up on top.' I said, 'You've got to be kidding me.' He said, 'No,' and he got him down."

At 4:30 a.m., we get off I-15 in Corona and drive into a big rock quarry called Chandler Aggregate. It's still very dark, but the place is swarming with trucks. Manuel drives straight to the back, past giant rock-crushing machines and huge piles of rock, sand, and gravel to where a massive yellow skip loader is dumping giant shovelfuls of sand into trucks. We wait our turn in line behind three other trucks.

"Morning, Manuel," the loader driver says over the radio.

"Morning," he responds. "Type 2, please." One shovelful in each of the two bins is all it takes to load the truck. Each shovelful shakes the truck violently as the shovels hit the bottom of the bin. Manuel swings the truck around and drives back toward the gate, where he pulls the truck onto a scale next to a small building.

"We got Type 2," Manuel says to the woman in the window. "Bill the line to Bud's." A digital meter next to the scale reads 39,54; the loaded truck's weight is tons, or 79,000 pounds. The truck empty is about 29,000 pounds.

After recording the load weight in the log, Manuel pulls the truck over to the side of the yard, gets out, and waters down the load with a nearby

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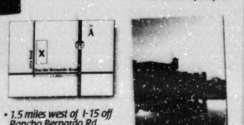


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house. Across the front wall of each bin, a tarp is rolled up like an old-fashioned window blind. Manuel stretches each tarp out to cover the load. He hopes the dust off the truck with a charm, and we're on our way back to San Diego. The truck is accelerating slower now, but it doesn't seem to be straining. Manuel takes it easy and doesn't "hammer on it."

We stop for breakfast in Temecula and then continue south. As we climb up the hill out of Temecula, Manuel downs to enter the scales, but just before we get there, the "Scales Open" sign switches to "Scales Closed." Manuel says they sent us by because they were too crowded. I ask how much weight the truck is allowed to carry. "At this one here," he answers, "you're allowed about 13,000 pounds on your front axle—34,000 on your tandem—so they call these the drive axle—and 20,000 for each axle in the back. As long as it adds up to no more than 80,000." Just past the scales, Manuel says, "Look, there's a chicken hauler," and he points at a truck with a ramp trailer and about 50 running lights.

"That's why all trucks go down (down steep grades)," Manuel explains. "You shouldn't have any problem with brakes if they are adjusted right. That's why

for roadwork, tells me he rents the truck "for about \$600 from him." After paying Manuel, gas, etc., they only make about \$300 for renting it. But that \$200 doesn't go very far. "Well, one tire costs about \$300."

When Manuel finishes unloading, I hop back in the cab and we head off back to Corona for another load of Type 2. This time we'll be taking it to Gerry's yard in Chula Vista — "Chula-juana," Manuel calls it.

I ever wonder about that sound trucks make going downhill? It sounds like the word "burn" but

with the rattle and rattle. "That's an engine brake," Manuel explains as we drive east through Sorrento Valley. "That slows down the engine, which slows down the rear end, and it slows the truck down."

The engine brakes keep the rpm from going too high and this keeps the truck's speed under control without using the brakes. A truck driver uses his brakes as little as possible so that when he really needs them, they will be there.

At 7:40 a.m., we arrive at the unloading site in Sorrento Valley. We're greeted by a short, wiry, red-faced, white-haired man named Gerry. He and I stand on the curb while Manuel unloads the truck. The dumping procedure is wonderful. First, Manuel unhooks the trailer, then he backs up the truck to where Gerry and I are standing and dumps the load of sand by raising the front end of the bed with a hydraulic lift. He starts back-

ing the truck "for about \$600 from him." After paying Manuel, gas, etc., they only make about \$300 for renting it. But that \$200 doesn't go very far. "Well, one tire costs about \$300."

When Manuel finishes unloading, I hop back in the cab and we head off back to Corona for another load of Type 2. This time we'll be taking it to Gerry's yard in Chula Vista — "Chula-juana," Manuel calls it.

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having fun?" "You bet you," Terry responds. "I don't suppose you could go over there to the store and get me a bag of Fritos and a Coke Classic, could you?" "Okay, I'll be a couple of minutes, but I'll stop there," Manuel answers. "Need a new pair of shorts?" "No, I got them cleaned up."

After picking up another bag of shorts and filling Terry's order as an AM/PM minimart near the quarry, we drive the ten miles back to where he's stranded. Manuel pulls over behind him, and we both get out to check the tire. The tread had peeled off of the sidewall and shredded into strands of steel-belted spaghetti. "Just about scared the piss out of me," Terry says as I look at the shredded tire. "Lucky, the tread stayed in a circle. If it breaks, it can come up and take out the mirror and the door and the air cleaner." Looking at me, Terry asks, "Is that one of those things that happens and when it does, you just hold on and clean your pants later?"

We leave Terry with his Coke and Fritos and continue south, picking up 163 and 805 South, which we take all the way to Chula Vista, where Gerry has his yard just south of the Sweetwater Reservoir. Manuel dumps the truck in front, unhooks the trailer, and backs down the driveway into a corner pile, where he dumps the said. Then he drives back out, transfers the trailer bin into the truck bin, and repeats the routine. Before we leave, he fills out the logbook, entering the time and place of unloading. I ask how much the two deliveries made him.

"Today," he answers, tapping out a few numbers on a small calculator, "my percentage is about \$170."

As we get underway again, Manuel calls Bud's depot on the cell phone to ask about more jobs. They tell him to pick up a load of rock in Mission Valley to take to a train derailment site in Vista where it will be used to repair the railroad bed. A few minutes later, they call back and tell Manuel to bring the truck in and call it a day. Instead of continuing up 805 to Mission Valley, we get off onto 94 east, take it to 125 north, then east through 13 Canyon, and north on 67, back to Bud's. At 2:20 p.m., Manuel pulls the truck into a gas station across the street to top off the tank before he "pops it back to bed until Monday."

I ask the happy with his job as a trucker. Manuel pauses and smiles. "Sometimes I wonder why I decided to drive trucks, but I've made me a good living. I don't know if I could handle working in a warehouse or sitting behind a desk all day, going to the same place and punching a clock every day—and for less money. With this job, you pretty well get out on your own, and how much you make varies according to how hard you want to work. If you want to bust butt and go, you can do well, in a different life, but I like it."

—Ernie Grimm

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MAY 1997



# THE BAD NEWS WASN'T THE SEIZURES

MOST OF WHAT WE DO GOES UNNOTICED

ONE AFTERNOON ABOUT FOUR YEARS AGO, MY BROTHER JOHN CALLED MEDICINE OFFICE HOURS. I HAD FINISHED MY FAMILY PRACTICE RESIDENCY ABOUT SIX MONTHS BEFORE AND WAS JUST STARTING MY OWN PRACTICE IN BERKELEY, CALIFORNIA. I DO NOT REMEMBER IF HE WANTED ADVICE OR WAS JUST RELAYING INFORMATION. HE HAD BEEN DATING LAURA, A GRACIOUS, REDDISH-BROWN-HAIRED WOMAN IN HER MID-30S, FOR OVER FOUR YEARS.

"Laura went to see neurologist recently," he told me in a tone of both amusement and concern, not

knowing which was appropriate. Several weeks previously, she had been driving home on the Bay Bridge from San Francisco to Oakland when she noticed a powerful odor without any apparent source that lasted for several minutes before resolving. She had several similar episodes in succeeding days and therefore made an appointment with her family physician. He subsequently referred her to the neurologist.

As a physician, I get to listen to all kinds of complaints and stories, most of which do not frighten me because they do not suggest a serious problem. Statements such as "The bottom of my foot hurts when I first get up to walk in the morning" or "I've had this cough for over a week now" do not rattle my day. Of course, the context makes a big difference. I have recurring pain in the center of my chest" coming from a 20-year-old nonsmoking art major who has just begun lifting weights does not concern me as would the same complaint coming from a 48-year-old two-pack-a-day smoker whose father and two brothers died in their 40s of heart attacks.

Sometimes I hear a story to which my mind responds, "Oh, that!" The first one I can remember happened in August 1989, about six weeks after my graduation from UCSF School of Medicine, during my first emergency room rotation as an intern at the Marine Therapeutic Family Practice Residency. As usual, I grabbed the clipboard of my next patient and stroked into the treatment room, where I found an adorable five-year-old, pudgy little boy and his parents, about 30 years old and obviously to what would be the outcome of this visit.

As he was being undressed, his mother explained his recent troubles. "For the past several weeks, he urinates all the time, even during the night. His first seems manageable, and he has a voracious appetite. I could have stopped right there: this was a classic presentation of new-onset juvenile diabetes. His blood sugar was 855 (normal would have been about 100).

Before I could say anything about his diagnosis, he offered without prompting, "I hate shoes." Well, kiddo, welcome to your worst nightmare: hospitalization, relentless venous punctures for blood samples, strict dietary restrictions, and multiple shots of insulin every day for the rest of your life.



Laura's was also an "Oh, that!" story, though I didn't dare say that to my brother. She was describing epileptic seizures. Seizures are random uncontrolled electrical discharges within the brain that result in a variety of syndromes. The most common syndrome we think about when we hear the term seizure (or epileptic seizure) is grand mal epilepsy, where a person loses consciousness and has tremors, uncontrollable movements of the arms, and legs. Laura's random electrical discharges affected the area of the brain that processes the sensory input from the nose, so she experienced these as powerful odors. They did not involve her motor cortex, which sends the messages that affect muscular activity, so she did not have any problems controlling her movements. Nor did the suffer loss of consciousness, the criterion we use to separate "partial" from "complex" seizures.

The bad news for Laura wasn't that she was having

seizures, although seizures are potentially dangerous events. Many people have seizures, and usually we can stop them with medication. The context was the bigger issue: she was a healthy woman who had never seized before. Her story immediately brought to my mind a 51-year-old woman whom I had seen as a resident three years before in the emergency room. As she was watching her television that afternoon, the TV began to move away from her, as though it was fading into a remote tunnel. Like Laura, she was having a temporal lobe seizure, but hers affected her vision. Like Laura, she had never had a seizure before. Like Laura, this meant almost certainly that she had a brain tumor.

I told John that I did not like the sound of this. Laura had something in her brain that did not belong there. I said it would not do us any good to speculate until she had her MRI scan, which I knew the neurologist would recommend. The 51-year-old woman

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from my residency days had a benign tumor, a meningioma (derived from the meninges, the thin layer that surrounds the brain and spinal cord) the size of an orange, which a neurosurgeon removed without touching the rest of her brain. We could still hope that Laura would be as fortunate. A couple of days later, John notified me that she would have the MRI that Saturday and asked if I could go. I had called that day, which meant I might be working at the time of the scan, but I would try to be there.

About ten minutes after the technician had finished, I arrived and caught a glimpse of Laura's MRI scan through the reception window. MRI or magnetic resonance imaging, is a technique that takes pictures of the insides of our bodies with such clarity that an MRI scan looks like a large black and white cross-sectional photograph of the targeted body area. Each of the intricate structures of the brain, every fold ("sulcus"), fluid-filled space ("ventricle"), and cortical layer, shown in near perfect anatomical detail. Benign tumors have symmetrical shapes, uniform composition, and sharp discrete borders, which were what I had hoped to see.

Instead my eyes met an ugly, dense, swirling white mass that looked like an expanding galaxy swirling her temporal lobe, with linear white rays streaking outward from the center into the surrounding cortex. I couldn't have been a diagnostic of a small white explosion. Malignant tumors such as this glioblastoma grow rapidly and therefore often cause symptoms of increasing pressure inside the head ("intracranial pressure"), including headache, vision changes, and altered level of consciousness (drowsiness, lethargy). They also show "mass effect" on the MRI scan, pushing brain tissue into areas of lower density, such as the fluid-filled ventricles, which show up black on the scan in contrast to the white and gray cortical structures. Laura's scan showed compression of one of her ventricles, "swelled" through the dense separating the patient waiting area from the computer controlling the MRI scanner. I told the radiologist on duty that Laura was looking up at me. Being new in the neurology department, I introduced myself to him and explained that Laura was a close friend of the doctor's.

We both realized we were dealing with an otherwise healthy young woman with a brain cancer that looked inoperable. The cancer was invading the surrounding brain tissue so aggressively that it would be impossible to try to remove the whole thing without disabling vital neurological functions. "Obviously, this is a very difficult diagnosis," I told her. "This puts you in an awkward position, because it will be at least two days before she can consent to neurosurgery to get the cancer the next day, the latest her diagnosis. It would not be fair to tell her the results now without access to that information."

As a rule, I don't tell the patients

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From our April edition: "I TOOK MY HEALTHY, PREGNANT 27-year-old daughter, Sharon Hampton, to Dr. Durante's office in Palm Desert on December 12, 1996. I saw Sharon in the recovery room about 3:30 or 4:00 p.m. Her eyes were partially open and I could only see the whites of her eyes as if she were in shock. She was not speaking and her whole body was shaking real hard in big shivers. Her legs were especially bad. The doctor said, 'She doesn't react to drugs well.' On the way home to Barstow, I stopped at Wendy's to get a sandwich for little Curtis (Sharon Hampton's 5-year-old). I tried to wake Sharon but all she said was 'Huh, huh.' Then Curtis said, 'Mama, I love you. Do you need anything? Are you okay?' I had no idea that Dr. Durante and Dr. Seer were on probation with the Medical Board for incompetence and negligence against women patients. I know there was an autopsy of Sharon's body and that the Coroner determined that Sharon died to death because the doctor slashed through her uterus during the abortion."

—from *Doni Hampton's Declaration to California Medical Board, January 16, 1997*

"IN 1996 I RECALL AT LEAST TWO CASES which I handled as referrals from the clinic called 'A Lady's Choice' in which the attending physician who performed the abortions was Bruce Steir, M.D. The two cases involved repair of perforations of each patient's uterus."

—from *Samuel Wilchik, M.D. Declaration to the California Medical Board, February 7, 1997*

"WHEN I TOLD DR. DURANTE HOW POORLY RUN the facility was and the fact there were no real nurses on staff, he told me it would take a couple of years for them (the authorities) to catch up to him. Dr. Durante said he needs to talk to Dr. Seer about slowing down. The difference between Dr. Seer and the other doctors is that Dr. Seer did later term abortions which take 2-3 times longer than what Dr. Kuehner does, which are early term abortions. Dr. Kuehner averaged about 30 abortions a day."

—from *Vickie Morgan (Durante's employee) Declaration, January 27, 1997*

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## Calendar LOCAL EVENTS

### TV

**Burned Alive** (before the trial) his hand at playing a cartoon on TV. Bob Newman (the of the button-down) played a cartoon, or at least gave a voice. A. Bernard, the movie junior hero of the 1940s, he wears a little orphan girl with no-shoes, hunched back, and a headscarf. The film is the most colorful of many writers since "Papa" the film lacks the pace and spectacle of modern Disney, and the orphan is no Annie, but for quirky charm, you can't top it. Airs tonight, Thursday, May 1, at 10 p.m. on ABC, Channel 41.

**The Flag and the Cross** Winston Churchill one of the German SS. "There is nothing they would not do to win, no sacrifice of life, limb, or liberty they would not do for the cause of Germany." A high-ranking Nazi once admitted that there was one similarity between Nazism and Christianity — both demanded the whole person. It wasn't always about persecuting the Jews. (At one time, anti-Semitic actions were not permitted in the Hitler Jugend.) It was about securing a damned Germany. Biography: The First Assassination of Adolf Hitler airs tonight, Thursday, May 1, at 9 p.m. on ABC, Channel 41.

**Violent Therapy**, a long time ago, people thought the best way to get people to angry and was through the shocking of blood, especially that of the human variety. Ancient Myser-

ian Human Sacrifice looks at a European culture of ritual murder, the large-scale sacrifices made by the Aztecs in Mexico, and victims offered to Kali, India's Goddess of Darkness and Death. According to this mainstream religion, Christianity, these rituals were right. Christ said that His blood would be shed for the forgiveness of sins, and Christ was a man, sacrificed on behalf of the whole world to satisfy the Father's desire of death as the consequence of sin. Of course, the other half is that Christianity also holds that Christ was God, able to overcome death and offer eternal life to the world. Airs tonight, Thursday, May 1, at 10 p.m. on ABC, Channel 41.

**These Go to Eleven**, don't let the big hair and Spandex pants lead you, the members of Spinal Tap could be wearing flannel and Doc Martens, and the song would remain the same. It is perhaps an easy shot to make a film about the stupidity and puffery of rock and the industry that feeds them. The film lacks the pace and spectacle of modern Disney, and the orphan is no Annie, but for quirky charm, you can't top it. Airs tonight, Thursday, May 1, at 10 p.m. on ABC, Channel 41.

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### SPORTS

**The Crack of the Bat**, the San Diego Padres are in New York to meet the Mets at 10:40 a.m. today, Thursday, May 1. They return to Qualcomm Stadium to host the Montreal Expos May 2, at 7:05 p.m., and 10 p.m., respectively. The Chicago Cubs arrive for games at 7:05, 7:35, and 2:05 p.m. May 8.

For more information on games, call 280-INFO, tickets are available through Ticketmaster (280-7478). The game on May 4 may be won on KJRM, Channel 9, the match-up on May 7 will be broadcast on ESPN, all of the games are broadcast on KJRM (280-7478).

**State-owned Mexico** (or possibly La Jolla) with the San Diego State University on Friday, May 1, Shavers will begin on the beach in Mission Beach in the middle of the parking lot on Ventura Plaza. Call 544-4553 for more information. Helicopters and wine grapes are mandatory.

**Day Riders, Night Riders**, the famous poker ride, wine tasting, a little climb, barbecue, and much more are promoted by organizers of the ninth annual Indian in the Face Festival, set for Friday through Sunday, May 2-4, in Julian's Joe Martin Park. Helicopters are required on the ride. Call 705-2200 for details and registration.

**Ride in the Barrel**, the World-Champion Barrio Logan Grand Prix is set for Saturday, May 3. Three Southern California state bicycle-racing championships start at 7:30 a.m. and continue with starts up to 8:20 p.m. in the streets around Foothill Elementary School (1110 Broadway Street, Barrio Logan). Races will be 25 to 60 minutes long, with up to 100 racers in each field and over 800 cyclists racing throughout the day. Admission is free for spectators. For more information, call 452-5454.

**Key It Up and Go**, head to Capitan Speedway on Saturday, May 4, for USAC Midgate competition, TDS, Grand American modifieds, and WRA. The 3/8-mile track is located near the Gillette Field in El Cajon. The first race starts at 7:05 p.m., with qualifying runs starting at 6 p.m. To reach the track, take I-8 to Highway 52, take the Bradley exit, drive left for two blocks to Wing Street, then right one block to the track entrance. Admission is \$10 (over 18) and \$12 (over 18) for those 6 to 12, free for kids under 6 with an adult. 448-9900.

**Leaflet Open**, a Mesa Bulldogs is having a "wings-out" tournament (in the Obispo San Diego Casino) on Saturday, May 3, starting at 11:15 a.m. The field is limited to 12 players, and professionals will be playing along with amateurs. There is no fee to watch the tournament. Find La Mesa Billiards at 8076 La Mesa Boulevard, in La Mesa. For more information, call 466-2951.

**A Grand Tour of North County** is planned by San Diego Bicycle Club for Saturday, May 4. The 45-mile ride starts at 8:45 a.m. on the premier parking lot at Moonlight Beach in Encinitas (take the Encinitas Boulevard exit off I-5, head west, and turn left on Third Street). The ride is free, the food is not. Call 453-4587 for more details.

**The San Diego River Trail** Run and Bike is set for Sunday, May 4, the 4-mile run begins at 8 a.m., while the 4-mile bike begins at 8:30 a.m., at San Carlos Park (exit off I-15 on Via Rancho Parkway). The events end on the shore of Lake Hodges. For more information, call 450-4510.

### SPECIAL

**An After**, it's time for the 16th annual Art Alive festival at the San Diego Museum of Art, when award-winning local designers create arrangements to complement the museum's permanent collection. Each for 175 Rural apprentices created by professional floral designers and museum exhibitors, the event hosts a related lecture series.

**Carroll of Broomfield**, it's the theme for the San Diego Humane Society's annual show and sale, scheduled for May 1 and 2 in room 101 of Balboa Park (San Diego State University). Show hours are 10 a.m. to 5 p.m. on Saturday, and 10 a.m. to 4 p.m. on Sunday. Admission is \$5. For further information, call 284-7422.

**Bookish Delights**, the Carroll for the San Diego Humane Society's annual show and sale, scheduled for May 1 and 2 in room 101 of Balboa Park (San Diego State University). Show hours are 10 a.m. to 5 p.m. on Saturday, and 10 a.m. to 4 p.m. on Sunday. Admission is \$5. For further information, call 284-7422.

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from 8 a.m. to 5 p.m. daily. On Thursday, Friday, and Saturday, there are 7 p.m. performances. On Saturday, May 1, the 10:00 (Grand Prix) ride starts at 7 p.m., admission is \$8 and \$10.

**Wings over Gillette**, a World War II state, see, promote over 45 WWII and vintage aircraft, aviation celebrities, and more, from May 1 through 4 at Gillette Field in El Cajon. There will also be vendors and memorabilia for sale. See the photo from 8 a.m. to 4 p.m. Thursday through Sunday. Admission is \$5. For more information, call 888-315-7000.

**Chin for Payson**, a Cane de Mayo psychic fair and metaphysical conference will be held by Alexander's Bookstore at the Scripps Ranch. The fair starts on Saturday and Sunday, May 3 and 4, from noon to 5 p.m. each day. Practitioners of psychic arts and various palmistry, and numerology will be available for both days, charging \$20 per reading, and lectures will be given. Find the Scripps Ranch center at 1090 Camino del Rio South, in Mission Valley. Admission is free. For further information, call 284-7422.

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Organizers of this year's Philippine Cultural Arts Festival promise a two-day procession on both days of the festival, slated to run from 11 a.m. to 5 p.m. on Saturday and Sunday, May 3 and 4. Also look for performing artists, dance troupes, singers, actors, martial arts practitioners, musicians, choreographers, and visual arts.

**Admission is free**, for more information, call 444-7328 or 273-5410. The festival will be held at the grassy area on the corner of Park Boulevard and President Way, in Balboa Park.

**Book Sale**, the San Carlos branch library plans its monthly book sale from 9:30 a.m. to 3:30 p.m. on Saturday, May 3. Paperbacks and hardbacks of all types will be offered. Call 284-7422.

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327-3430 for additional information. The library is located at 7263 Jackson Drive, in San Carlos. **Historic Mission Hills** is the setting for the 1923 Benbow-Gonzalez House, the site for the San Diego Historical Society's 24th annual showcase. The home, designed by local architect and civic leader William T. Wheeler, is a red brick, Italianate Renaissance-style estate. The (previously empty) mansion has been transformed by a group of interior designers so that there are now 23 decorated areas for touring.

**The showcase is open to the public**, from Saturday, May 3, through Sunday, May 4, from 10 a.m. to 5 p.m. "Teaser" through Thursday, 10 a.m. to 6 p.m. daily. The tickets are from the 1920s, are \$10 a ticket, and \$15 a ticket, and \$20 a ticket, and \$25 a ticket, and \$30 a ticket, and \$35 a ticket, and \$40 a ticket, and \$45 a ticket, and \$50 a ticket, and \$55 a ticket, and \$60 a ticket, and \$65 a ticket, and \$70 a ticket, and \$75 a ticket, and \$80 a ticket, and \$85 a ticket, and \$90 a ticket, and \$95 a ticket, and \$100 a ticket, and \$105 a ticket, and \$110 a ticket, and \$115 a ticket, and \$120 a ticket, and \$125 a ticket, and \$130 a ticket, and \$135 a ticket, and \$140 a ticket, and \$145 a ticket, and \$150 a ticket, and \$155 a ticket, and \$160 a ticket, and \$165 a ticket, and \$170 a ticket, and \$175 a ticket, and \$180 a ticket, and \$185 a ticket, and \$190 a ticket, and \$195 a ticket, and \$200 a ticket, and \$205 a ticket, and \$210 a ticket, and \$215 a ticket, and \$220 a ticket, and \$225 a ticket, and \$230 a ticket, and \$235 a ticket, and \$240 a ticket, and \$245 a ticket, and \$250 a ticket, and 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MAY 1997







*"I remember being very nervous. I am sure I was sweating. Visibly sweating."*

Fisher has been president of the Guild for the last year; for three years before that he was vice president. He came to San Diego nine years ago, and

## INTERVIEW

iron frame. The trick is in breaking the friction that holds the pin in place, making the proper turn, and then getting the pin to stay put — all while taking into account that the pins have some degree

He'd been in San Diego less than a month and was tuning floor models for one of the city's prominent dealers. "All of a sudden he calls me into his

ting things up, it's wild, they're screaming at each other, and I'm trying to listen to a single minute piece of a single note.") Always, too, is the need

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Free

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**Little Richard (487)** System Control, Saturday, July 5, 7 p.m., 5441 Shattuck Blvd., Oakland 220-8497 or 445-6827

**Ray Charles Computer 7781** and **William White** Hospitality First, Tuesday, July 8, 7 p.m., Ocean Beach, Mission Bay Park, 220-8497

**Beach Hospitality First**, Thursday, July 10, 8 p.m., Ocean Beach, Mission Bay Park, 220-8497

**Sevens and Fords (441)** Hospitality's Concert by the Bay, Friday, July 11, 8 p.m., 2241 Shattuck Island Drive, Shattuck Island 220-8497 or 523-1010

**Don Suggs** (4123) Hospitality First, Sunday, July 13, 7:30 p.m., Ocean Beach, Mission Bay Park, 220-8497

**David Gray and John Dwyer** (432) Hospitality's Concert by the Bay, Sunday, July 13, 7:30 p.m., 2241 Shattuck Island Drive, Shattuck Island 220-8497 or 523-1010

**The Dave Brubeck Quartet** and **Brenda Russell** (423) Hospitality's Concert by the Bay, Sunday, July 14,

7:30 p.m., 2241 Shattuck Island Drive, Shattuck Island 220-8497 or 523-1010

**Chrisette Michalek and Lisa Rogers** (443) Hospitality's Concert by the Bay, Friday, July 11, 8 p.m., 2241 Shattuck Island Drive, Shattuck Island 220-8497 or 523-1010

**Gene Sherry** (4123) Hospitality's Concert by the Bay, Sunday, July 13, 7:30 p.m., 2241 Shattuck Island Drive, Shattuck Island 220-8497 or 523-1010

**Leslie Fisher** (723) Hospitality's Concert by the Bay, Sunday, July 13, 7:30 p.m., 2241 Shattuck Island Drive, Shattuck Island 220-8497 or 523-1010

**Early Trench** (782) Hospitality's Concert by the Bay, Wednesday, July 30, 8 p.m., 2241 Shattuck Island Drive, Shattuck Island 220-8497 or 523-1010

**Whodunnit** (438) Hospitality's Concert by the Bay, Thursday, July 31, 8 p.m., 2241 Shattuck Island Drive, Shattuck Island 220-8497 or 523-1010

**August**

**Ed Kennedy** (4123) Hospitality's Concert by the Bay, Sunday, July 10, 7:30 p.m., Ocean Beach, Mission Bay Park, 220-8497

**Willy Nelson and Family** (781) Hospitality's Concert by the Bay, Sunday, August 10, 7:30 p.m., 2241 Shattuck Island Drive, Shattuck Island 220-8497 or 523-1010

**Travis Tinsdale** (762) Hospitality's Concert by the Bay, Sunday, August 11, 8 p.m., 2241 Shattuck Island Drive, Shattuck Island 220-8497 or 523-1010

**Steve Katz** (443) Hospitality's Concert by the Bay, Thursday, August 7, 8 p.m., 2241 Shattuck Island Drive, Shattuck Island 220-8497 or 523-1010

**Spino Gypsy** (434) Hospitality's Concert by the Bay, Friday, August 8, 8 p.m., 2241 Shattuck Island Drive, Shattuck Island 220-8497 or 523-1010

**Paulie LaRocca** (423) Hospitality's Concert by the Bay, Sunday, August 10, 7:30 p.m., 2241 Shattuck Island Drive, Shattuck Island 220-8497 or 523-1010

**George Brown** (443) Hospitality's Concert by the Bay, Sunday, August 10, 7:30 p.m., 2241 Shattuck Island Drive, Shattuck Island 220-8497 or 523-1010

**The Rhythmatics** (443) Hospitality's Concert by the Bay, Sunday, August 10, 7:30 p.m., 2241 Shattuck Island Drive, Shattuck Island 220-8497 or 523-1010

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**September**

**Travis Tinsdale** (762) Hospitality's Concert by the Bay, Sunday, September 14, 8 p.m., 2241 Shattuck Island Drive, Shattuck Island 220-8497 or 523-1010

**Wynonna** (784) Hospitality's Concert by the Bay, Sunday, September 14, 8 p.m., 2241 Shattuck Island Drive, Shattuck Island 220-8497 or 523-1010

**Wayne Shorter** (451) and **Markus** (443) Hospitality's Concert by the Bay, Sunday, September 14, 8 p.m., 2241 Shattuck Island Drive, Shattuck Island 220-8497 or 523-1010

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**Anna Karenina** — Notwithstanding the incidental Tchaikovsky, a predominantly British-accented rendition of the Tolstoy story, with an incongruously French-accented title character. Well-dressed but starchy and leaden. Streamlined to the point of effacement. With Sophie Marceau, Sean Bean, Alfred Molina, Mia Kirshner, James Fox, Fiona Shaw; written and directed by Bernard Rose. 1997.

● (CHRIST CINEMAS)

**Annie Powers: International Man of Mystery** — Spy spoof with Mike Myers, Elizabeth Hurley, Michael York, and Mimi Rogers, directed by Jay Roach.

LAZIO DRIVE IN, CARAMEL MOUNTAIN CAROUSEL  
CINEMA 8; CINEMA STAM 8; CINEMA STAR  
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LA JOLLA 12; MIRA MESA 4; MISSION VALLEY 20;  
PLAZA BONITA; PLAZA CINEMAS; POWAY 10; SAN  
MARCOS CINEMAS; Santee VILLAGE 8; LA  
GLASSBORO 6; LA HORTON PLAZA 14; VALLEY  
DRIVE IN; WILDCAT 10; WIZARD 5 (C)

**BAPS** — Ticklingly unkind portraiture of a couple of ghetto vulgar-ars from Atlanta (gold teeth, bear-claw nails, etc.), soul-food waitresses plucked down improbably in Beverly Hills. The obligatory development of plot, character, Honest Sentiment.



Anna Kärreman

with low-moist girl simplicity. Boy likes girl, Girl likes boy, But girl doesn't like boy. The chat, Girl likes him. From this first compilation, the plot moves forward with unusual stela into new, if not always unexpected, developments and revelations. And the characters' readiness to grapple with these on the verbal battlefield transforms the film into a kind of postmodern dialogue on subjects of serious concern. (And not just a dialogue; it has the flavor variety of interior debate, public forum, secret confession.) So the movie has tireless movement forward, and digging into the past, and moving back and forth between "signs" and "sharing" way, never sacrificing. Let it be said, the trademark Scandinavian sincerity. The filmmaker is not so daring as to abandon the dirty talk that got him thus far. Ben Affleck, Jeff Lausen

6-28 JASON LEE 1995 J.A. JARVIS

**A Chef in Love** — Pierre Richard, older, slower, sadder than in *The Tall Black Man* with *Our Black Skin* (et al.), as a French gastronome in pre-Communist (but not for long!) Georgia, an ambassador of that certain *je ne sais vivre, mais haute cuisine, that toujours l'amour*, that *raison d'être, that je ne sais quoi*, and in the long run a figure less insipid than irritating. The periods: food spreads, and the box-office dream of another *Like Water for Chocolate*, account for the movie's importation into the U.S. With Micheline Frede, Nina Korda; directed by Nina Gerdjazyk. 1996.

**Commandments** — A modern-day job — he has lost his wife and unborn child, his house, his job, and although not his dog, at least his dog's left front leg — and unless and until God gives him some answers to tough questions ("What kind of God takes a dog's leg?"), he is hell bent on breaking the Ten Commandments one by one. Is this what's meant by a "schematic" plot? The *emphatic* implicit lead ultimately to yellow-filtered enlightenment (a modern-day Jonah), but then again, there are a

of yellow filtered moments, and blue-filtered and green filtered ones, all throughout this floridly illustrated spiritual odyssey. With Aidan Quinn, Courtesy Cox, Anthony LaPaglia, written and directed by Daniel Taplitz, 1997.

◆ FLEWELL HALL CINEMAS, GRESHAMCOTT CENTER, LA KULJA 12, MARIA SAE SA 4, SAMSUNG VILLAGE 20, FRODO 5

**Time's Path** — Formula disaster film, with only the tiniest ingredient of human interest and *like Independence Day*, like *Twister*, an overwrought dash of canine interest. Because the agent of disaster is a evil alien ("She's just clearing her throat," she is even started to sing yet), there is considerable delay before the big effects, but counting the prelude rain of mud, fire, and boulders in Latin America. When at last they come, they are an anthology of earthquake, flood, fire, and violent helicopter imagery, and they are (pace) spectacular. Director Roger Donaldson turns to top things freely in the meantime with a money power Steadicam. He instead keeps things merely unsteady. **PETER BRISMAN**, *Los Angeles Herald-Examiner*

**to Daydreamers** — A pleasant outing to Busch station wagon, comfortably waiting in Mom, Dad, and his boyfriend, and a suspicious wife who, on the day after hangover, has discovered a cryptic note her husband, quoting an Andrew Blair love poem and signed "Sandy." What is meaning of this? The corroboration, as assembled police attempts to track down a errant husband in Manhattan, are plausible enough: to be entertaining rather than strictly exonerating. The car heater breaks down, Mom collapses on the street after a sick of high speed pursuit on four ("Dad's into the light, Mom!"), and is taken to strangers to recuperate. And so forth.

— *major weakness of writer-director Garry*

ing, picky, pseudo-documentary cam-  
is but a minor one — is the overshadow-  
ing of the heroine by any and every other  
acter, however marginal and transient.



### A Chef in Love

who comes into view. The supposed central situation of the movie cannot hold its rightful place. These other characters, though keep us from dwelling overmuch on the matter. Hope Davis, Anne Mearns, Lucy Scheer, Farker Pooey, Pat McNamara, Campbell Scott, Stanley Tucci, Marcia Gay Harden. 1997.

**The Devil's Own** — An IRA led (Read

Patti is set to sing, rock, and, *heard at the show*, New York address of an honest look up: (Harrison Ford) — "cancer place in the city" — while he awaits a shipment of finger muscles to combat her help rights back in Belfast. The album cover would be a fair representation of the bright blue of imagination throughout. The "new" of "you" is quick, momentarily (during 2), more of a "I" than a "you" (during 3), but didn't Harrison Ford suffer through of this already in *Patriot Games*? With Marjorie Cohn, Nancy McElhone, Valerie Biles, and Treat Williams directed in Alex P. Kukle, 1997.

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 VALLEY 20. LA FROGNERIE, LA VOGUE

**Domino Branco** — Inside the Mafia, on the Score of an FBI infiltrator. And all of a sudden Lefty from Mulberry Street won't go anywhere without Don the Lowellier. The federal law adds little in the way of interest to the account, although it seems to inquire whether to instruct (mistakes are "against regulations, you never mention the name of this, etc.). Al Pacino, who has already been in the shoes of an undercover man (Tony, Canning), here takes the part of the real mob adder with "twenty-as-fucking-five" to his credit. His final scene of "flamagration" to fate and responsibility to family is quite touching. With Johnny Dopy and Mark Madden, Bruno Kirby, Anne Heche directed by Mike Newell. 1997.

★ GRADE: C+ HULING CENTER: 7. ON ESCAPE

[illegible]

**Light Heads in a Duffel Bag** — The old luggage mix-up at the airport: yes — with no labelling — the bag of the Mob

hatchet man does indeed contain graphic proof of a successful "hit" (eight of them), and it is steep in the procession of a med student on Mexican holiday with his future in Jaws. A farce both labored and lary (nobody seems to believe in locks), but unflinching in its handling of body parts. With Joe Pesci, Andy Coomau, Kristy Swanson, Elyan Corman, George Hamilton, David Spade, and Todd Lauer, written and directed by Tams Schulten. 1997.

**The Empire Strikes Back** — Wherein we learn a little something more about The Force and a big something more about Luke Skywalker's paternity. But the main

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idea seems to be to lay the groundwork for another *Star Wars* sequel rather than make any real headway. The moviemakers pretty well annihilate all narrative in a rumormongering atmosphere of war games, Halloween costumes, model spaceships, and toy monsters — one of which, sort of an armor-related mastodon, should be worth the price of admission all by itself. If the price were twenty-five cents, Mark Hamill, Harrison Ford, Carrie Fisher, and Billy Dee Williams

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manice, two romances in fact, a period setting, desert scenery, a backdrop of war, though none of these in sufficient quantity to necessitate nearly two-and-three-quarter hours of screen time. Neither of the romances — that of a dashing Hungarian count and the wife of a British spy in pre-WWII Africa, or that of an Italian nurse and a Sikh bomb-defuser near the end of the war — is particularly memorable.

lies dying, hideously disfigured by fire, slowly doleful out his secrets, in a ruined Tuscan villa — is very well-developed or involving. Both have instant lots of female-appeal that border on the oily and the drippy; the count's sensitive, aesthetic appreciation of what we learn to call the "supersternal notch" at the base of a woman's throat, and the Sikh's candle-lighter pathos to a nocturnal eroticism song. The

movie, in addition to its mystery and romance and so on, has a literary pedigree: the Booker Prize-winning novel by Michael Ondaatje, and by some to be unfilmable. (Found by others to be unreadable.) And at least some of the extreme length in this incident this narrative can be attributed to mere time-killing in order to attain the sort of scope that commonly distinguishes an Important Work. Or comradely disguises an unimportant one. The ending no doubt has its force, but the picking up outside area, Richard Frawley's character, the young Juliette Binoche, Willem Dafoe, written and directed by Anthony Minghella. 1996.

★ MISSION VALLEY 20, PLAZA CINEMAS:

**The Flower of My Secret — Traci**

tional women's film (mirrors, flowers, telephones, etc.), with a big-boned Jean Crawford performing, by Marisa Paredes as a pseudonymous romance novelist in marital turmoil. Naughty boy Pedro Almodóvar is on his best behavior, curbing his normal tendency toward outrage, but not his tendency toward tedium. A couple of brief flamenco interludes snap you to attention.

**The Good, the Bad, and the Ugly** — Very, very, very long Sergio Leone spaghetti Western — long on carnage and bone-crunches, long on plot twists and yellow scenery, long on inarticulate grunts and hoarse dubbing. Clint Eastwood, Lee Van Cleef, and Eli Wallach loosely personify the competitive nihilists listed in the title. **A-**

**Grosse Pointe Blank** — A hip, flip, deadpan comedy which seared through the Tarantino floodgate. The hero is a professional hitman in career crisis ("I don't think necessarily what a person does for a living reflects who he is") and in therapy with a psychoanalyst who is terrified of him. A new assignment — a makeup assignment for a bullet-riddled corpse who was supposed to look like a contrary woman — happens to coincide in time and place with his ten-year high school reunion. The notion of character — an established character, a coherent character — never inconveniences the movie-makers.

never intervenes in their pursuit of a joke.


[illegible]

THELMA & LOUISE: LA COSTA R. MARA VISA / J. GORDON  
SIR N. PLAZA BONTA. HARRY ST. HARTLEY  
GARY N. SOUTHERN (2ND). G. SPURDY  
ARIMA G. DA ESCONDIDO G. DA HORTON  
PLAZA DA. WAKERSHIPP TOMAS. CROWE  
HUGHES G.

[illegible]

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San Diego Reader May 1, 1997 111



San Diego's Reader May 1, 1997 413















San Diego State May 1, 1991 3/91

MAY 1997



**#960 Checkmate**

Answers to and winners of Reader Puzzle #958, Figure Eight.

- 7) tetrahedron
- 6) rhombic dodecahedron
- 4) obtuse square octahedron
- 5) prismatoid
- 3) pentagonal dodecahedron
- 3) double six-sided pyramid
- 1) pyramidal cube

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Of the 120 entrants, 89 were correct.  
The winners are:

1. Michael Camarillo, San Diego
2. Naomi Kashibara, San Diego
3. N. Staefler, San Diego
4. Danny Ray, San Diego
5. Sara Olders, San Diego

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**ALOMA, Hawaiian Lani Lani** message from the heart. Incredible beach location, warm, you, me, us & 3000 ft. of private, lush, North County beach location. 7/99/1995, volume. 813-455-6160.

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## #960 Checkmate

Answers to and winners of Reader Puzzle #956, Figure Eight.

- 7) tetrahedron
- 6) rhombic dodecahedron
- 4) obtuse square octahedron
- 5) prismatoid
- 3) pentagonal dodecahedron
- 2) double six-sided pyramid
- 1) pyramidal cube
- 8) rhombohedron



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Of the 120 entrants, 89 were correct.  
The winners are:

1. Michael Carrington, San Diego
2. Naonmi Kashiwabara, San Diego
3. N. Stauffer, San Diego
4. Danny Ray, San Diego
5. Sara Osborn, San Diego



N. Staeffert, San Diego  
 Danny Ray, San Diego  
 Sara Osborn, San Diego

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San Diego County May 1, 1997 122





9












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A cartoon by Tomi Ungerer. It depicts a man with a speech bubble that says "I LOVE PARIS IN THE SPRINGTIME." with musical notes. Another speech bubble from him says "TENDR' D'AMOR IN YOU!"

**ALL (B+),** romantic gentle-to-beach attractive, blonde pompadour. Enjoys running, art, Del Mar races. No children. **Call (577) 492-6922**

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San Diego Reader

1997 131



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Lasting timeless beauty can be yours

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**\$89** START-UP WITH THIS AD.  
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 No packaged foods.  
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**today and get response**

Call 235-2415  
day or night.

For just \$16 per week,  
you can:

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_

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▶ A 2-word printed ad in the Reader  
▶ Use of a 24-hour voice mailbox service  
▶ Placement on the Roommate Hotline

**5. Pay with Visa, MasterCard, Discover, check or cash.** The cost is \$16. No matter which payment option you choose, you must first call 236-2415 to place your ad.

**6. The system dictates a mailbox number and**

**2. Write your 25-word roommate ad on the following lines.** You will have one minute of recording time. Begin with the neighborhood, then describe the property and set the tone. After dialing 25 words for your printed ad, continue to further describe your available roommate.

tion. When you are finished recording, press 2.

ness, deposit  
second, 2-10  
third, Monday  
back, phone  
available now

new home  
with master bedroom  
available. Laundry  
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Share out  
in large room  
of 12 others.  
Call 619-582-

**MISSION BEACH, SOUTH.** \$619 plus 10  
utilities. One room bath in 2 bedroom  
apartment. Separate 1/2 car detached  
guest house. Call 619-488-2991 for details.  
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**MISSION BEACH, SOUTH.** Beautiful 3 bed-  
room, 2 bath beach house. Ocean  
front. No smoking or pets. Call Susan  
Dunham. Available 5/10. 619-232-3306.  
619-232-4862

**MISSION BEACH.** \$475/month. Room for  
rent in 2 bedroom apartment. Ocean  
front. Call 619-545-1800. Call Susan  
Dunham. Available 5/10. 619-488-7395

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**MURDER VALLEY** \$60, 12' x 18', deep, 1" Kinsling material. Clean 2nd bedroom, 2 bath, corner lot. Large deck, fireplace, wood paneling, many amenities. Second price! Available immediately. Call 719-618-0041 • 6242

**MISSION VALLEY** \$200 2 bedrooms, 2 bathrooms. Located near art and music district. Call or home phone. Female preferred. Available 6/1 719-524-1359

**MURDER VALLEY'S MIRAGE** \$200 Shere's bedroom, 2 1/2 bath terraces. Fabulous atmosphere. Close to shopping, waterpark, lawn pool and tennis courts. 119-544-0774

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Call 800-451-1000  
for more information.  
Available  
in the U.S. only.

**TODAY!**

Renew your mailbox  
and if you don't need to make any  
changes in your ad copy or mailbox  
pricing. Call 235-2415 and choose  
the renewal option. You may renew  
your mailbox any time Thursday

advertisers are responsible for checking their rate ads for accuracy and reporting by 6 pm Monday, following publication. Call 235-6200.

San Diego Reader May 1

REV. 1983

**Call 235-2415**  
**day or night.**

For just \$16 per week, you can:

1. **Get your print ad** — your print ad may not describe you or the person you are seeking.
2. **Renew your mailbox** — and if you don't need to make any changes in your ad copy or mailbox recording, Call 235-2415 and choose the renewal option. You may renew your mailbox any time Thursday

**Check or cash.** The cost is \$16 to enter which payment option you choose. You must first call 236-2415 to place your ad.

**2. Write your 25-word roommate ad on the following**

**3. The system dictates a mailbox number and security code.**

MAILBOX NUMBER \_\_\_\_\_ SECURITY CODE \_\_\_\_\_

Mail-in payment: Reader Roommate Line  
P.O. Box 65083, San Diego, CA 92186

Write-in payment: 1760 Indiv. (at Date),  
P.O. Box 65083, San Diego, CA 92186

☐ **Revised** When you are finished recording, press 2.

☐ **Accepted** Your mailbox will expire at midnight Wednesday, six days after publication.

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MAY

YOUR PHONE OR FAX FOR PRIVATE PARTIES. USE FORM ON PAGE

19

97

**569-1944**  
20 KEARNY MESA ROAD, SAN DIEGO  
HOURS: Mon-Sat 10-7

**NEW WORLD**

**MUSIC & SOUND**

  
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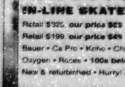
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**IN-LINE SKATES SALE**

Rebel \$705, our price \$615  
 Rebel \$160, our price \$49  
 Blazer + C's Pro + Kicks + Chicago  
 Oxygen + Rides + 100s below \$39.95  
 New & refurbished - Hurry! All must go!

**the shoe gallery**

1307 Fifth Avenue, Downtown 232-7469  
 720 Pioneer Street, Chula Vista 423-2013

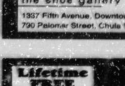


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 with any  
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**25% off all clothing**

**NO SALES TAX!**

1307 Fifth Avenue  
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**BIKES THE WAY BY THE BAY**

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1401 Mission Blvd. • San Jose • 415-921-1111  
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■ K21-850 square feet  
 Affordable price  
 \$5000-5500 Units Available  
 ■ Increase Revenues, Apply for instant units  
 ■ Schedule Completion Late Fall of May

**Quattro Properties, Inc.**  
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201 HOLD PHONE OR FAX FOR PRIVATE PARTIES. CALL FORM 65 PAGE 3 OF 3

**STOVE.** Antique O'Keefe & Merritt gas, removable, portable, wood burning, sliding top cover matching stainless-steel burner. Make offer! Cummings/Westcotts, 619-297-8044.

**TENNIS BEARING SADDLES**, complete sets. 1 French, 1 American, 1 English saddle, all make offer. Barlow Spinn, 619-448-6015 ext. 1.

**TRADING CARDS.** Selling private collection, 1900's sports cards, baseball cards and boxes (mostly baseball) between 1900's - 1991. Complete, full and baseball-only. May be bought cash or complete lots. \$1.00-\$17.00. Call, 619-448-6015.

**TOBACCO AND CIGARETTES.** May, Transic Factory sell, 1000's singles, binders, a low discount. \$10G the lot. 619-680-5075.

**TV, 1941 Motorola "sonic portable"** - 100% like new, excellent condition, good condition. \$125. 619-297-6437.

**WANTED:** Old Hawaii pup, Indian pup or toy dog, old Hawaiian pup, old Hawaiian serapes and sarongs, trade blankets (Henderson, Hudson Bay, Baskin, Oregon), vintage California shirts, \$200.00. Call Bob, 619-448-6015.

**WANTED:** Old black and red, 1950's-1970's concert posters, flyers, handbills, unused business cards, programs. Private collection. 619-448-6015.

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**AIR COMPRESSOR**, 3 in 1, 12V-DC, 225 PSI, with built-in pressure gauge, work light and hazard light, new. \$15. 160-438-7536

**AIR CONDITIONER**, 11,500 Btu. Emerson, window type, good condition, rarely used in San Diego, yr. haul. \$50. 615-583-6456

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**APPLIANCES:** Quality reconditioned refrigerators, washers, dryers at affordable prices! Everything guaranteed. Certified available. Service to Checks, credit cards welcome. **Certified Appliances**, 2727 Adams Avenue 615-250-9801.

**APPLIANCES:** GE cooking, stainless steel, 4 heating elements, center grill only. 36"x24" \$75.00. electric front vent, stainless steel, 30"x17" \$20. 479-6511. **3600 Appliances**, Brack 63. GE built-in, 26" wide top microwave and self-cleaning electric lower oven, built controls, auto cook, defrost, timer. \$195. 479-6511.

**APPLIANCES.** Moving. Must sell. Gas stove, Calore gourmet model, 36" wide, \$179. Upright refrigerator, 18" wide, stainless steel, 11.2 cubic feet, \$305. Gas dryer, \$75. 6/19-6/19-9735.

**ANYONE.** Solid hardwood stained mahogany, classic Federalist style with raised door panels. Solid, good condition. 24" x 18". \$125. Elm. Evenings. 6/19-660-5452.

**BRT.** Picture, beautiful. "Walking in the Rain," framed with glass, 37" x 27", now \$90. Best State College area. 6/19-681-5363.

**AWAYGO.** 60" wide, enameled white, 41"

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FOR THE FLEXIBLE PRINTER

**AWARD:** aluminum, 13"x32", for pass color or duPont, great condition, \$300.00; text: 760-434-0024.

**BABYKIDS' ITEMS/CARE:** Looking for child-oriented products and services. Day care, toys, clothes, countering, adult, parental activities, pregnancy, childbirth and parenting resources. Check out the Parent Resources Category in Classifieds. We'll find help. (See the table of contents for the page number.) Also, a good place to advertise your goods or services. Just call the Reader.

**BAR STOCKS:** 2 1/2" wide custom order.

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**BED AND FREE DELIVERY:** Beautiful bed's Team, \$449. Full, \$44. Queen, \$54. 12 year warranty. 1-800-368-5676. 11026 Queen. ©1999 619-477-2978.

**BED AVAILABLE:** At the lowest price. Mattress Room in Hialeah. Beds: Sealy, Posturepedic, Simmons, Beautyrest, Spring Air, Black Supporter. And our own beds at prices well below department and chain store sale prices. Future top Brand name beds from 1995. We will beat any advertised price on any mattress sold here. Carry Florida's Finest Delivery. Or take it with you. To save more, subscribe. Ask for owner's

**NEW** **NET**, green-sue like made in Denmark, includes 2 nightstands, 2 storage cabinets/shelves, mattress and includes 5 yrs/warranty. 616-488-0823

**NEW**, Beautiful by Simmons, king size mattress, box spring, excellent condition, very clean, with frame. cost \$250, sell \$225. 616-482-3054

**NEW**, double Simmons Beautiful, Box spring, and mattress including frame, great, excellent condition. 616-242-7354

**NEW**, double mattress, box springs, frame

**SID**, queen, \$75. Antique dresser, \$100. Storage cabinet, \$65. Bedside chest, \$85. Dining table, \$95. Large wooden chair, \$100. Queen-size box spring and mattress, \$150. Mattress, \$100. Bedding, \$100. Dresser, \$100. Bedding, \$100.

**RED**, twin, almond new, \$125 619-515-1595

**RED**, twin, frame, box spring, made in China, quilt, firm, the best, near n. \$125 619-277-5659

**RED, TWIN**, with box spring, headboard, footboard, \$50 Call Sharon, 519-452-4511

**RED, VERY NICE**, solid oak, Calif. maple, mahogany, semi-mattress, natural leather, box spring, 100% new, call me in four top high headboard, \$4500 760-944-0896

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**CAB OVER CAMP** for bug bed in stone, microwave, refrigerator, hydro pipes, water pump, queen bed & more.

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**Chairs** show contemporary  
printed or woven fabric  
backs, excellent condition. at  
low \$48 to \$275 each. 495

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extremely gorgeous, 1000  
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**CHAMDELER.** vintage  
1928, from theatre in  
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**CHESTS.** \$39.50. Desk, 1000  
sets, trunks, armchairs, 1000  
1000, 1000, 1000, 1000  
Street. Fine Furniture, 1000  
North Park. 615-285-3444

**CGAR HUMMINGB.** 1000  
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1000-4000

**CLAY DOORS.** wood  
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**CLOSET DOORS.** wood  
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**CLOTHING**, vintage, in good condition. \$50-\$75. Red Japanese kimono. 1-233-4527.

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**CATCH SPECIAL \$185**

[illegible]

**30,60,90K**  
**MBE**

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inner chair, tan,  
\$99 each. Couch,  
\$199. 619-280-  
7070

86's Excellent  
7070

**BELT  
SAL**

**DD**

**DIAMOND RING.** A classic European cut, 1.00 carat diamond, 14K gold band. \$2,000. Panko Perle Inc. 616-756-4015.

**DRAWERS.** Collections of modern, colorful drawers. Models for sale. \$25-400. 1995-205-4149.

**ENETTE TABLE.** 50" x 30" mahogany dining table. University Heights, 619-261-1111.

**DINING ROOM SET.** Inlaid cherry wood, 12 chairs. 5 chairs, 2 additional place settings top loads. \$1,500. 619-261-1111.

**DINING ROOM TABLE.** Inlaid cherry wood. 5 truck upholstered. 209-517-1111.

**DISCABLE.** antique chairs, \$225. Soda bar chairs, \$40. 340-645-6100.

**DINING TABLE.** butterfly light color upholstery. \$1,200. 209-517-1111.

**AVES**

**Bronze**—185 antique; set in pasted ring. On consignment Estate Jewelry Rancho Santa Fe.

**10**—1976 round of loose diamonds Many shapes and sizes. \$100. Semi-open.

**11**—22" light color wood chairs, smooth new 298-4118.

**12**—Large Mahon table and excellent condiment servers and commercial ice chest. \$450 619-274-4287.

**13**—S.E. and glass top table and chrome base chairs. \$500 619-274-4287.

**14**—Glass, light oak, with mountain table with lacquer-style. \$20.

**15**—Maple 2 leaves & 8 chairs. Beautiful.

tel: 519-490-9572  
scan "Desert Rose"  
519-273-4826

MAY

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4



## Specializing in JAPANESE Vehicles



<p><b>COMPLETE ENGINE</b></p> <p><b>\$69<sup>00</sup></b></p> <p><small>4.0 liter 4-cyl. Pac-Rim</small></p>	<p><b>HIGHEST SUPER SPECIAL BRAKE PADS</b></p> <p><b>\$32<sup>95</sup></b> <small>Front or Rear</small></p> <p><small>Same brand as OEM, light touch</small></p>	<p><b>TIMING BELT</b></p> <p><b>\$59<sup>00</sup></b></p> <p><small>2.0 liter 4-cyl. 1987 only</small></p>
<p><b>MAINTENANCE KIT</b></p> <p><b>\$23<sup>95</sup></b></p> <p><small>4-cyl. 1987</small></p> <p><small>Includes oil, filter, waxes, fluids</small></p>	<p><b>FACTORY SCHEDULED SERVICE</b></p> <p><b>\$39<sup>00</sup> \$79<sup>00</sup> \$99<sup>00</sup></b></p> <p><small>1, 2, 3 Year/15,000 mile maintenance</small> <small>Oil, filter, waxes, fluids</small></p>	

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1986-87

**\$169<sup>00</sup>**

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**OIL  
CHANGE**

**\$12<sup>95</sup>**

Includes oil, filter, waxes, fluids

1-2 Month or  
12,000 Mile  
Guarantee

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**0000 MERIDIAN DR. #1 • 303-7180**

1000 cars, best used with other offers or discounts. Taxes O.K.

**FREE  
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Estimation**

# PRO CAR AUDIO

**WINDOW  
TINTING**

**AUTO TINT SPECIALIST**

**99<sup>95</sup>**

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**297-TINT 23-ALARM**

**\$129<sup>95</sup>**



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*20 Years Factory-Trained Experience • Drives • Tuneups • Check-ups • Transmission Work • Cooling Systems • Preventative Maintenance • Fuel Injection • Electrical Systems • Complete Engine • Airbuds*

**Bumper-to-Bumper Special**  
If you're in a quandary about if you really have a major kink, get our advice for you for the price.

Our advantage is our location in Southern California. We spend most of our time in the shop.

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**S**

How do you  
thing done?  
seven in the  
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when do the  
they cram fi  
yard work,  
weekend? I  
homework a  
One or two  
out and into  
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mix seven m

## Kid stuff

Lucy fell back to sleep while I stood. I laid her back in bed about 10:30. While Lucy shifted around under her pink polka dot blanket, I changed my work clothes and crossed the bathroom. Mushing through my hair, my eyes, I thought about questions to ask Mr. Delivery Man. When I'd gotten out of the shower, dressed, and dried my hair, I walked back to the living room and my husband Jack dozing. I touched with two-year-old Angel. When did she get up?" I whispered to Jack.

"While you were in the shower."

"I've left the number on the table. Once I'll be," I told Jack.

"Once on the table, I'll take your cell phone, too, just in case."

door. The morning passed. About the time Mr. Delivered I was stopping for coffee at Jack was simultaneously Rebecca's lunch, feeding her cereal and apple sauce, a cinnamon toast for Rebecca's breakfast.

I spent the rest of the burthing around San Diego. Mr. Delivery Man's fast car. Mr. Delivery Man talk about. About once every 20 minutes Delivery Man lit up + cig. though he held the butt in the window, acrid smoke filling tiny interior. My eyes behind acrid. I felt vaguely in

**Rebecca burst into**  
**beds. "But Mommy,**  
**ted. "Don't worry, worry**

ed quickly. "My man and I at Starbucks, just fixin' to enjoy her rice and makin' becca's and

The morning in County in listening to out his work. Minutes, Mr. bettes. Even outside the car's turned. My zealous. By

**bitter** she  
very,

"But Mommy," very, very, very now.

"Sweetie, the about it. I'm some and we'll be havin' Rebecca push home. Then she about school." Rebecca called fr

"What?"

"Great white sharks in the oce "You're right have big teeth!"

"Very big." R

When Rebecca lack was sposu squall into Lacy in her booster se off a piece of tou

101 Dalmatians carpet.

Anne Albright

MAY 1

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I played my game last Monday 7:00 Monday morning. I had an appointment to ride along to delivery day. At 5:00 Monday morning Lucy rolled over in her crib and out, "Rah!" to let me know she was awake. I climbed out of bed and saw a pearly gray light seeping through the blinds and lifted Lucy out of her crib.

"Melanie should be at 8:00," I continued, "and take a shower and get Rebecca. Melanie is the college girl who comes to our house twice a week so I'll have time to let a bottle with some Lucy. And she can help and appreciate for proposed to make sure listening. His eyes open up Rebecca on my should be home by latest."

I leaned over and stubbly face and Anne. I gathered my


the time I  
Delivery Ma  
yellow vene  
clothes, my  
mouth.  
I stopped  
up Rebecca  
the car, Reb  
in the car"  
juice when  
school.  
"No, swee  
came strai  
have time t  
juice. But y  
you get hom

said good-bye to Mr. n at noon, I felt like a thin er of smoke clung to my hair, the inside of my i on the way home to pick at preschool. Walking to ecca asked, "Is there juice Jack and I always bring we pick up Rebecca at erie," I had to answer. "I t from work. I didn't o stop and get you some ou can have juice when t."

"Fine," I answered.

I walked to the highchair and Lucy out of the seat. Her sole legs wriggled with delight. "Let's change Mommy's clothes," I told her and carried her back to Jack's bedroom.

While I took off my work clothes, I slipped into shorts and a T shirt and looked at the laundry spilling over the hamper. On my desk, the week's wages waited to be paid. I could hear Sylvia and Rebecca run out onto the back porch to play. I picked Lucy up from the unmade bed and headed for



19

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